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NOVELLO'S ORIGINAL OCTAVO EDITION.

SAINT LUDMILA

AN ORATORIO

WRITTEN BY

JAROSLAV VRCHLICKÝ

THE MUSIC COMPOSED

FOR SOLI, CHORUS AND ORCHESTRA

BY

ANTONÍN DVOŘÁK.

(OP. 71.)

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ARGUMENT.

M. JAROSLAV VRCHLICKÝ, the author of the libretto, has based the incidents of this Oratorio upon the early life of St. Ludmila, who was the daughter of Count Slavibor of Melnik, and who, with her husband, was converted to Christianity about the year 894; subsequently, after her husband's decease, Ludmila was dethroned through the fanatical hatred of Drahomira, her daughter-in-law, and eventually strangled in bed by two of Drahomira's emissaries. She was canonised, and a Festival is annually celebrated in her honour in Bohemia.

The story M. Vrchlický gives is as follows:—

At the dawn of a day in spring, the people assemble at the Castle of Melnik for the dedication of a golden statue of the goddess Bába, a ceremony in which Ludmila is to take the chief part.

During the festival, a Christian preacher, Ivan, appears upon the scene, armed with what the people take to be an axe, and passing on unchecked and unhurt, strikes down the statue. The people, although they utter vehement outcries, are dismayed and overawed, but finally, led by Ludmila herself, are brought to accept the new faith which Ivan proclaims.

In the second part, Ludmila, with her attendant Svatava, braves the perils of the forests, in order to seek out Ivan, and be further taught by him. In spite of the fears and protests of Svatava, Ludmila presses on, and finally lights upon the cave in which the hermit dwells. She then receives from him the further instruction in Christianity which she so ardently desires.

The librettist here brings in Prince Bořivoj and a hunting party, a wild and reckless company, who break in upon the quiet converse of the hermit and his companions, and put them in great fear.

A miracle performed by Ivan, the restoration to life, by means of the sign of the cross, of a hart which had been killed by Bořivoj with an arrow, and had fallen at the hermit's feet, strikes with wonder Bořivoj and his band, who are now as eager to abandon the chase as they had before been to pursue it. Bořivoj appears to be as much subdued by the beauty of Ludmila as by the miracle of Ivan, and straightway expresses his readiness to become a disciple of Christianity. Ivan bids Ludmila to undertake his instruction, and urges upon her also to give him her hand in marriage. The second part ends with a chorus of rejoicing over their conversion and betrothal, rejoicing in which both men and angels join.

The scene of the third part is laid in the Cathedral of Velahrad, where the people gather together to witness the baptism and the marriage of Bořivoj and Ludmila. The work closes with ample expressions of thankfulness and joy on the part of the principal characters and the people, and with prayers for the welfare of the land of Bohemia.

The English translation has been made from a German version of the original Bohemian text.

31019, 71111, 3.75

SAINT LUDMILA.

CHARACTERS REPRESENTED.

LUDMILA	...	...	...	...	...	...	...	<i>Soprano.</i>
SVATAVA	...	...	...	...	...	...	...	<i>Alto.</i>
BOŘIVOJ	...	...	...	...	...	...	...	<i>Tenor.</i>
IVAN	...	...	...	...	...	...	...	<i>Bass.</i>

A Husbandman, a Peasant, the Attendants of Bořivoj, Peasants, Priests, &c.

PART I.

Courtyard of the Castle of Melnik. In the middle a large golden statue of the goddess Bába. Nobles, Priests, People.

No. 1.—INTRODUCTION AND CHORUS.— *Heathen Priests (Tenors and Bases).*

The night retires to woods and rocky caverns.
The day appears.
The sun is newly pouring his golden light
On stern and cheerless mountains.
The soul of earth to life once more awakes.
O springing dawn, with more than earthly
splendour,
From weary eyelids banish gloomy dreams.
May woodland songs, that usher in the morn-
ing,
Rekindle joy in every longing heart.

No. 2.—RECITATIVE.—*A Husbandman* *(Tenor).*

Laughing Springtime, dreamy Springtime,
Shew us kindness, send us gladness,
Make all the trees to bud again,
Thou that art so rich in love.

No. 3.—CHORUS.

Blossoms, born of teeming Springtime,
Fragrance-breathing, dew-besprinkled,
Bind ye round the brows of Bába.
Mother, hear thy children weeping,
Drive away the wintry blasts from us.
Hear us when we call on thee.

No. 4.—CHORUS.—*Heathen Priests and* *People.*

Breaking day and dusky night alike are holy ;
Yet all the life of man is but a dream.
Praise eternal to the gods that live for ever,
Svantovit and Radgost, let us bring.

No. 5.—CHORUS.

Triglav, who with threefold face beholds
The ceaseless changes in the course of time,
Praise ye the god.
Perun, in the lightning brightly shining,
He whose voice makes menace from the clouds,
Praise ye the god.
Endless praise to all the gods be given,
Who protect and bless our Fatherland.
Far above, in cloudland, do they dwell,
Whence they help our toil, and nerve each arm.
Then in grief or gladness, then in peace or
war,
Let us thank and praise our country's gods.

No. 6.—RECITATIVE.—*Ludmila.*

How wildly beats my heart within my breast.
The statue I must dedicate to-day,
Which I have to the goddess Bába raised,
In witness of our country's ancient faith.
O goddess, thou, that, stately and majestic,
Art shining sunlike in thy golden pride,
O hear us call, where thou on high art seated,
And let not grace and aid to us thy servants
be denied.
Defend from evil, guard us evermore,
Give all thy blessing, bless our Fatherland.

No. 7.—CHORUS.

Hear when we call, where thou on high art
seated,
Grant to thy servants present grace and aid.
Guard us from evil, guard us evermore,
Bless this people, bless our Fatherland.

No. 8.—AIR.—*Ludmila*.

I long with childlike longing
To reach the glorious place
Where dwell the gods immortal,
And see them face to face,
To learn how life is woven,
To mark its plan unfold,
To trace the mighty courses
Of suns and stars untold,
To drink at wisdom's fountain,
To know each tree and flower,
To clothe with wings my spirit
That she may sunward soar.
Though far we flee to hide us,
Alone we cannot stay,
The gods are ever near us,
By night as well as day.

No. 9.—CHORUS.

The gods are ever near ;
In all our ways they tend us ;
By night as well as day
From evil they defend us.
Though in the darkness storms prevail,
Still is their guidance ours ;
Their help is always with us,
Our strength and shield they abide.

No. 10.—SOLO.—*A Peasant (Tenor)*.

Come, let us garlands bring,
Our grateful love displaying,
An offering sweet of Spring
Before the goddess laying,
That through the world may ring
The honour we are paying.
The sounding horns we hear,
The cymbals keenly ringing,
The pipes are shrill and clear,
For joy each heart is singing,
The flowers of May are here,
The golden wheat is springing.

No. 11.—CHORUS.

Hark, what can be the noise ?
There is the watch ! what shouts !
Hark, many are the sounds
Of cursing and of strife.
A man, in person strange
Unseen before, appears ;
With awe both pale and dumb
Before him all men bow,

And meekly yield him place.
Lo, onward he comes :
Now his cheeks, so wan and deathlike,
With hot indignation are glowing.
Lo, onward he comes,
His head in pride is lifted high,
With confidence inspired he seems.
See, fearlessly he passes on,
Armed only with an axe is he.
Proud is his presence, fearless and confident.

No. 12.—AIR—*Ivan (Bass)*—AND CHORUS.

Give ear, ye people ! one is our God ;
And one the teaching, heavenly and true :
And from the Cross alone is light.

Chorus.

Who is the man, that he is left to live ?

Ivan.

From sin and darkness shall ye be awakened,
And ye shall then live unto God for ever.
Now has the true, the only Light been revealed.
Here is the Cross, before it fall and worship.
Give ear, ye people ! one is our God ;
One is the teaching, divine and true :
And from the Cross alone is light.

No. 13.—CHORUS.

Who is the man, that he is left to live ?
How like a phantom glides he through the
people !
How strange a fire is burning in his eyes !
Wild is the hair that about him is waving !
He lifts his hand—a crash as if of thunder—
The statue falls, struck as if by lightning.
And hark ! the women wail, the children cry,
And sadly through the sacred grove they
wander.
The meadows mourn, and mourn both field
and plain ;
The trees lament, all the leaves are weeping,
This latest god is come destroying us.
Help us ! where are the ancient gods ?

No. 14.—AIR.—*Ludmila*.

O grant me in the dust to fall, and near thee
stay,
In gushing tears then let my being melt away.
Tell me, who art thou ?
I am urged by a secret awe to kneel to thee :
Mine eye discerns in thee the father
Who oft speaks of pure and heavenly love.
Reveal, O whither will my soul be transported,
if I follow thee ?
Resplendent heaven, of light the fountain,
shall I then see ?

No. 15.—RECITATIVE.—*Ivan*.

Remember well ; my home is not of this world ;
And thou shalt follow me, and see me hereafter.

No. 16.—CHORUS.

What will befall us in the time approaching ?
O how hopelessly, in fear and awe, we tremble !
Are gods in being ? Is yonder god the true
one ?
Is he the greatest ? What have we left to
trust in ?

No. 17.—CHORUS.

Now all gives way together ; there is Chaos,
And all within a cloudy gulf is sinking,
And all is mourning, and straying in dark-
ness.
The things our sires with care and thought
established
Are cast away as trifling.
Now all gives way,
Creation wholly sinks in blackest night.
Eternal light, that high in heaven above us
purely shinest,
Descend thou, and point us out the way.

PART II.

No. 18.—INTRODUCTION AND RECITA-
TIVE.—*Svatava* (*Alto*).

Within what gloomy depths of forest
Are we enclosed, O mistress dear !
O'erhanging crags our pathway menace,
Around us all things tell of fear.
The very wild-beasts fly the place :
In vain one seeks a human face.
My heart with deadly fright is throbbing,
No farther will I go with thee.
Thy leading would I had not followed,
Nor come to this dreadful spot !
Think, from the time yon aged man
Within thy dwelling first appeared,
Torment and pain thy soul has known,
Nor hast thou e'er had peace and comfort.
The mighty power which his teaching yields,
Which from his words like rushing rain is
pouring,
Has bowed thy will, and overmastered thee,
And driven thee forth from thy home !
How great has he made thy endurance !
How changed thy ways, desires, and thoughts !
How firm thy frame, so weak aforeside !
Yea, I feel that all thy life till now
Has been trifling, and wholly vain.

No. 19.—DUET.—*Svatava and Ludmila*.

Svatava.

I ask of thee : What seekest thou ?
O say, what leads thee ever onward ?

Ludmila.

The true God, I long to find Him.
Thou knowest what he said to me :
“ Remember this, my Kingdom is not earthly ;
Thyself the way must find, whate'er it cost
thee.”
Obediently I follow him.

Svatava.

Behold the cleft in yonder rock before us,
With roots of trees and bushes almost covered.
See, somewhat farther, higher up,
Appears that sign of his, the Cross !
With it in hand he came to thee.

Ludmila.

Come, let us look. What ! dwells he there ?
The beating of my heart forewarns me
That he alone my doubts can banish.
See, something moves about the cavern's
entrance ;
Ah, how can I restrain a mighty cry—
Forth issues someone—himself !

No. 20.—AIR.—*Ivan*.

I was not deceived :
I greet thee, my daughter !
I mark thou didst not fear the gloomy forest,
The jagged peaks, the toilsome road,
The wild beasts' howls, the thorny brakes.
I surely thought that thou wouldst come !
Intent thou art, be also constant,
New truth I will to thee discover,
The teaching by the Cross imparted,
The blessing which to man is granted.

No. 21.—RECITATIVE.—*Ludmila*.

Thanks, father, I am firmly resolved
To know the truth, and falsehood flee ;
In meekness bow before the sacred Cross.

No. 22.—AIR.—*Ivan*.

Now also know, and keep it in remembrance,
Deceit and strife throughout this life await us ;
It is a hard and thorny path to traverse,
Through this existence toward the heavenly
portals ;
Our strength and fame prevail not with our
Maker ;
In loving only is the source of bliss.

No. 23.—RECITATIVE.—*Ludmila.*

O cease not, let me meekly hear thy teaching;
And let my prayers with thine ascend on high.

No. 24.—TRIO.

Ludmila.

I hail the Cross, which takes away the load
of sin,
Which lifts the soul, in daring flight, toward
heaven to soar.
O speak on, father, near thee let me kneel.

Svatava.

The Cross it was, with which he struck the
statue down,
Which in his hand he strongly swung.
With awe and wonder hear I what he says.
With fear my heart is throbbing loud.

Ivan.

The Cross of Christ disburden thee of all thy
grief,
The sense of guilt, temptation's power, from
thee dispel,
I would make known to thee salvation's source.

No. 25.—TRIO AND CHORUS.

Chorus.

Gaily through forest,
Gaily through meadow,
Swiftly through mountain,
Swiftly through valley,
Still does our company follow the game.
Rattle the arrows
Borne in our quiver,
Whizzing we send them
Through every thicket;
Pleasures of hunting,
All our endeavour,
Daring, and danger,
Gladly we name.

Ludmila.

I know the blast of yonder hunting-horn,
And tremble at the song the riders utter.

Svatava.

Both bows and arrows, knives and swords, I
see,
I make my prayer to heaven for its protection.

Ivan.

How strange an uproar stirs this quiet wood,
How strange a song disturbs the wonted still-
ness!

Ludmila, Svatava, and Ivan.

The huntsmen wild are breaking from the
thicket,
O Heavenly Father, grant us Thy protection.

Chorus.

Who can prevent our hurrying onward,
All things assailing, all things destroying?
Who that oppose us our ardour can tame?
Slay we with axe, or arrow, or cudgel,
Fearless we cope with the fiercest of wild
beasts.
Pleasures of hunting,
All our endeavour,
Daring and danger,
Gladly we name.

No. 26.—SOLO AND CHORUS.

Bořivoj.

O what a sight before my vision
Within this wood has been displayed!
A hind was wounded by my arrow,
And, falling after many struggles,
Before an old man's feet lay dead.
A single sign he makes above her,
Takes the arrow—a marvel, an amazing
sight!
The hind is healed, unwounded;
Soon she his hand in gratitude is licking.

Chorus.

We are afraid, and we would fain
Put all our hunting quite away;
A fearful shape, upon our path,
Appeared before us here to-day!

Bořivoj.

O what a lovely youthful maiden
Among the rocks is yonder hidden!
Upon my heart what steals so sweetly,
What feeling rises all unbidden?
This prize I strive for, if I may;
From other quest I turn away.
Old man, I pray thee answer me,
Who thou, who she is, quickly say.

Chorus.

We are afraid, and we would fain
Put all our hunting quite away;
A fearful shape, upon our path,
Appeared before us here to-day!

No. 27.—RECITATIVE.

Ivan.

To souls in error bring I knowledge,
Give light for darkness, banish idols.
God do I worship, Him I serve.

No. 28.—CHORUS.

Convinced are we, deny who can,
That is the wondrous holy man,
Who once to Melnik came alone
And smote the golden statue down.
And that young maiden, pure and fair,
Is surely Princess Ludmila.

No. 29.—RECITATIVE.—*Bořivoj and Ivan.*

Bořivoj.

Ah, she, for whom my heart is deeply longing,
Is like the sun that lights the breaking day.
O father, hear, thy faith I would be learning,
Provide me needful guidance on the way.

Ivan.

Before our God thou must abase thee,
Her hand in thine I lay, to lead thee ;
Thy misbelief thou must abandon,
And strive, like her, that Light to follow,
We call the Christ.

Bořivoj.

I'll do what thou requirest ;
The huntsman is a child when thou art leader.
O lead me on where'er thou wilt, if she,
O father, waits for me, the prize of my
obedience.

Ivan.

With many sins thy soul is heavy laden,
While hers is like a lily set in Eden.

No. 30.—AIR.—*Bořivoj.*

O guide me in the way, that I may win her,
Thy teaching will I follow, kneeling here ;
My soul I will adorn with flowers of virtue,
No test of true repentance will I fear.

My heart is filled with never-ending rapture ;
O speak then, father, thou too, dearest maid,
Relief O let me from thy lips be drinking,
My inmost heart is now before thee laid.

My throne and sceptre, these to thee I proffer,
And Christ I worship, these, kneeling, I offer.

No. 31.—CHORUS.—*The Attendants of
Bořivoj.*

Behold ye now our prince is kneeling down
before her :
No longer is he daring, fierce, and proud.
O would that thou our princess wert chosen ;
With beauty and virtue thou art endowed.

No. 32.—RECITATIVE.—*Ludmila.*

How can I lift my eyes to one exalted
As high as thou, and I a simple maid ?
The truth I came to seek, which yet I know
not,
And in the search has Ivan given me aid ;
And while I waited, and listen'd to his
teaching,
I heard the sound of horns, the hunter's song,
In me the fruit of faith will henceforth ripen,
To thee the pleasures of the chase belong,
For me the stars another path disclose.

No. 33.—CHORUS.

She will not, she rejects the love he offers.

No. 34.—RECITATIVE.—*Bořivoj and Ivan.*

Bořivoj.

From what a blissful dream am I now awaked.
Before thy feet I pray thee : O have mercy.

Ivan.

Thy new-found God doth give thee this
command :
O daughter, give thou to him thy hand.
Do but thou, with sweet compassion,
Heal the wounds his heart is feeling,
And thou shalt see that he will be a Christian.
But do this thing, and lo, a light of morning
Shall dawn upon the land, and life make
brighter.

No. 35.—QUARTET AND CHORUS.

Ludmila.

I long indeed to see this light of morning,
And live that better life for me appointed.
The tears we shed, our heartfelt prayer and
longing,
They raise us to the Cross above us shining.
In what thou sayest God Himself is calling,
And yet my soul from error shrinks to rise.
O father, thou, with this thy faithful teaching,
Hast raised me to the gate of Paradise.

Scatava.

There is but night, where art thou, light of
morning ?
What is the life of man, by fate appointed ?
What is our hope, what is our inmost longing,
The tears which in the eye of love are shining.
And yet I follow where that voice is calling,
I feel that in belief salvation lies.
Although I struggle, yet my soul is yielding,
The worthless past no longer do I prize.

Bořivoj.

O thou that dost foretell this light of morning,
My life is changed, and henceforth will be
brighter.

Where all was waste within, now flowers are
thronging,

Upon a life renewed new light is shining.

Her smile can move me, as if God were calling,
And yet I scarce can meet her saint-like eyes.
Resistance ends, the soul must yield submission,
O light, O life, to you my longing flies.

Ivan.

But do this thing, and lo, a light of morning
Shall dawn upon the land, and life make
brighter,

Deceit and gloom, to Satan's realm belonging,
Depart, when once the Cross on high is
shining.

Have confidence, eternal truth is calling,
And whoso hears shall gain a heavenly prize.
The heart is touched, the soul makes no
resistance,

By love upborne, she will to Eden rise.

Chorus.

O love, how wondrous, thee who can extol?
Here language fails, and words remain un-
spoken.

O love, how secret, thee who can explain?

Chorus of Angels.

Through veiling clouds descend we from above,
From Eden's realm, where morn is always
glowing,

To greet this land, this people rich in love,
For it may streams of blessing still be flowing,
And God for evermore His grace to shewing—

Chorus.

Hark! The rustling wings of angels earth-
ward going,
To this our land may God His grace be
shewing.

PART III.

*The Cathedral of Velehrad. Baptism of Bořivoj
and Ludmila. Priests, Nobles, People.*

No. 36.—PRELUDE AND CHORUS.

Mighty Lord, to us be gracious!
Jesu Christ, to us be gracious!

Thou that all mankind redeemest,

Hear us when we call on Thee,
When to Thee we lift our voices.

Grant, O Lord, to this our Fatherland both
peace and plenty.

Lord, do Thou have mercy.

No. 37.—RECITATIVE.

Ivan.

Come hither, ye whom I have taught in the
faith.

The holy bishop stands and waits for you,

While horns and drums are sounding,

And songs of joy all around are heard.

He would baptize you straight,

And so would wash away the stain of sin,

And would make you children of our God and
Saviour.

Bořivoj.

Not I alone and Ludmila, but all Bohemians,
Father, to be baptized are eager.

No. 38.—DUET.

Ludmila and Bořivoj.

That hour I long for, when upon our foreheads
The sacred drops of heavenly dew are falling,
And we, repentant, and in Christ accepted,
With child-like trust are on our Father calling.
Baptismal waters purify the spirit,
The mighty wings of prayer it dares to borrow,
Which bear it heavenward, to the home it looks
for.

The font completes what first began in sorrow.
Distil thou, dew of grace in-dwelling,
Of love the token, and to love impelling.

No. 39.—RECITATIVE.

Ludmila.

I now have reached the very height of longing;
To heaven, O father, thou wilt lead me on,
And teach me how to serve my Lord and
Master.

I see the way to Paradise above.

Through faith I fear not earthly sorrows;

The throne of God, of splendour marvellous,

Appears before mine eyes, my soul uplifting.

Ivan.

Now kneel ye both before the bishop's presence,
Angelic hosts behold you from the skies;

Baptismal grace be yours in much abundance.

Now rise as Christians, and as partners rise.

Let songs resound, our thankful joy confessing,

And let us wish them health and wealth and
blessing.

No. 40.—CHORUS.

Now kneel ye both before the bishop's presence,
 Angelic hosts behold you from the skies.
 Let songs resound, our thankful joy confessing,
 And let us wish them health and wealth and
 blessing.

Baptismal grace be yours in much abundance,
 Now rise as Christians, and as partners rise.
 Both heaven and earth our voices hear delighted,
 O sing ye Alleluia, all united.

No. 41.—SOLO AND CHORUS.

Ivan.

Holy Ghost, to earth descending,
 Unto all Thy love commending,
 Grace to them and us extending,
 Now Thy wondrous work begin.
 Christ, who by Thy Cross hast bought us,
 Thou, who free redemption wrought us,
 Come, and make them pure within,
 Cleanse their souls from stain of sin.

Chorus of Priests.

Grace to them and us extending,
 Now Thy wondrous work begin.

No. 42.—CHORUS.

Let songs resound, our thankful joy confessing,
 And let us wish them health and wealth and
 blessing.

Both heaven and earth our voices hear de-
 lighted ;

O sing ye Alleluia, all united.

No. 43.—SOLO AND CHORUS.

Svatava.

Powers that dwell in heavenly places,
 Plant within them Christian graces ;
 Turn away from sin their faces,
 Standing always at their side.
 Teach them both from life to gather,
 Trust in God, their loving Father ;
 While their hearts in Him confide,
 Grief will cease, and joy abide.

Chorus of Women and Girls.

While their hearts in Him confide,
 Grief will cease, and joy abide.

No. 44.—CHORUS AND SOLO.

Chorus.

Let songs resound, our thankful joy con-
 fessing,
 And let us wish them health and wealth and
 blessing.

Svatava.

Thou, that rulest all creation,
 Guide of every faithful nation,
 Open Thou Thy willing hand,
 Guard Thy true Bohemian land.

Chorus.

Thou that rulest all creation,
 Guide of every faithful nation,
 Open Thou Thy willing hand,
 Guard Thy true Bohemian land.

Svatava, Ivan, and Chorus.

Thou that rulest all creation,
 Guide of every faithful nation,
 Open Thou Thy willing hand,
 Guard Thy true Bohemian land.
 Where through life's inconstant phases,
 Still in song are heard Thy praises.

No. 45.—SOLI AND CHORUS.

Mighty Lord, to us be gracious !
 Jesu Christ, to us be gracious !
 Thou, of all mankind the Saviour,
 Hear us when we call on Thee.
 Grant us always, God most high,
 Freedom, gladness, peace, and plenty.
 Lord, our God, have mercy upon us.

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SAINT LUDMILA.

PART I.

*Courtyard of the Castle of Melnik. In the middle a large golden statue of the goddess Bába.
Nobles, Priests, People.*

No. 1. INTRODUCTION, AND CHORUS OF HEATHEN PRIESTS.

Andante. ♩ = 66

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The score features a variety of dynamic markings: *pp* (pianissimo), *fz* (forzando), *pp* (pianissimo), *fz* (forzando), *pp* (pianissimo), *fz* (forzando), *dim.* (diminuendo), *pp* (pianissimo), and *f* (forte). The music is characterized by dense, rhythmic textures with many chords and arpeggiated figures. The piece concludes with a double bar line and repeat dots.

2 A.

p *f* *dim.* *pp*

ppp Ped. * Ped. *

pp *mf* Ped. * Ped. * Ped. * Ped. *

pp *mf* *morendo.* Ped. *

B

ppp *pp* Ped. *

1st TENOR. *p*

2nd TENOR. *p*

The night re-tires to woods and rock - y cav - erns, The

The night re-tires to woods and rock - y cav - erns, The

pp Ped. *

day appears, the day, . . . the day ap - pears,
 day appears, the day, . . . the day ap - pears,
 1st. BASS. The night retires to
 2nd. BASS. The night retires to

cres. *dim.* *p* *pp*

Ped. *

woods and rock - y cav - erns, The day ap - pears, the day, the
 woods and rock - y cav - erns, The day ap - pears, the day, the

cres. *mf* *dim.* *pp*

Ped. * *Ped.* * *Ped.* *

the day appears. The sun is new - ly pour - ing his
 the day appears. The sun is new - ly pour - ing his
 day ap - pears.
 day ap - pears.

pp *cres.* *C* *cres.*

Ped. * *Ped.* * *Ped.* *

mf gold - en light on stern and cheer-less mount - ains. *pp*

mf gold - en light on stern and cheer-less mount - ains. *pp*

pp the day appears. The

pp the day appears. The

mf *p* *dim.* *pp*

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* *

sun is new - ly pour - ing his gold - en light on stern and cheer - less

sun is new - ly pour - ing his gold - en light on stern and cheer - less

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

1st TENOR. *p* *mf*

2nd TENOR. *p* *mf*

The soul of earth to life once more a - wakes,

The soul of earth to life once more a - wakes,

mount-ains. *p* *mf*

mount-ains. *mf*

The soul of earth to

The soul of earth to

dim. *pp* *mf* *cres.* *cen.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

5 *f* *dim.* *p* *pp*

the soul of earth to life once more . . a - wakes, to life once

the soul of earth to life once more a - wakes, to life once

life once more a - wakes, the soul of earth to life once

life once more a - wakes, the soul of earth to life once

do. f *dim.* *p* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

pp

more a - - wakes.

more . . a - - wakes.

more . . a - wakes.

more a - - wakes.

D *ff marcato.*

Ped. * *Ped.*

sempre pp

sempre pp O spring - ing dawn, with more than earth - ly

sempre pp O spring - ing dawn, with more than earth - ly

sempre pp O spring - ing dawn, with more than earth - ly

O spring - ing dawn, with more than earth - ly

ff *p* *dim.* *sempre pp*

splen - dour, from wear - - y eye-lids ban-ish gloom - y

splen - dour, from wear - - y eye-lids ban-ish gloom - y

splen - dour, from wear - - y eye-lids ban-ish gloom - y

splen - dour, from wear - - y eye-lids ban-ish gloom - y

pp dreams, from wear-y, wear-y eye-lids ban-ish gloom - y, gloom - y

pp dreams, from wear-y, wear-y eye-lids ban-ish gloom - y, gloom - y

pp dreams, from wear-y, wear-y eye-lids ban-ish gloom - y, gloom - y

pp dreams, from wear-y, wear-y eye-lids ban-ish gloom - y, gloom - y

pp

Ped. *

pp dreams. May wood - land songs, that ush - er in the morn - ing, re -

pp dreams. May wood - land songs, that

pp dreams. May wood - land songs, that

pp dreams. May wood - land songs, that

pp *sempre legato.*

Ped. * *Ped.* * *Ped.* *

- kin - dle joy in ev - 'ry long-ing heart, May wood - land songs, that
 ush - er in the morn - ing, May wood - land
 ush - er in the morn - ing, re - kin - dle
 ush - er in the morn - ing, re - kin - dle joy in ev - 'ry long-ing heart. May
 ush - er in the morn - ing, re - kin - dle joy in ev - 'ry long-ing heart, re -
 songs, that ush - er in the morn - - ing, re -
 joy in ev - 'ry long - ing heart,
 wood - land songs, that ush - er in the morn - ing, re - kin - dle joy in
 - kin - dle, re - kin - dle joy in ev - 'ry heart.
 - kin - dle joy in ev - - 'ry long - ing heart.
 re - kin - dle joy in ev - - 'ry heart. The
 ev - - 'ry long - - - - ing heart. The

Ped. * *Ped.* *
mf *p* *F*
mf *pp* *dim.* *pp*
mf *dim.* *pp* *F*
pp *Ped.* *

night re-tires to woods and rock - y cav - erns, The day appears, the
 night re-tires to woods and rock - y cav - erns, The day appears, the

Ped. * *Ped.* * *Ped.* * *Ped.* *Ped.*

cres. *f* *dim.*

The night re-tires to woods and rock - y
 The night re-tires to woods and rock - y

day, the day ap - pears.
 day, the day ap - pears.

pp *pp* *pp* *p* *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cav - erns, The day appears. The sun is new - ly pour - ing his
 cav - erns, The day appears. The sun is new - ly pour - ing his

cres. *cres.* *mf*

The
 The

cen - do. *mf* *cres.* cen - do.

Ped. *

gold - en light on stern and cheer - less mount - ains. The
 gold - en light on stern and cheer - less mount - ains. The
 soul of earth to life once more a - -
 soul of earth to life once more a - -

soul of earth to life once . . more a - - wakes.
 soul of earth to life . . once . . more . . a - - wakes.
 - wakes, to life . . once . . more a - wakes.
 - wakes, to life once more a - - wakes.

f *p* *dim.*

pp *morendo.*

No. 2.

RECIT.—“LAUGHING SPRINGTIME.”

Allegro moderato.

A HUSBANDMAN. TENOR SOLO. RECIT.

Laughing Springtime, dreamy Springtime,

Shew us kind-ness, send us glad-ness,

Make all the

trees to bud a-gain, Thou that art so rich in love,

make all the trees to bud a-gain, thou that art so rich in love.

tr

p

pp

Ped.

f

p

rit. dim.

dim.

f rit. pp f

No. 3. CHORUS.—“BLOSSOMS, BORN OF TEEMING SPRINGTIME.”

Allegro vivace. ♩ = 88.

pp

fpp *p*

fpp *cres. fp*

fp *f* *Ped.*

dim. *p* *cres - cen - do.*

*

A *f* SOPRANO.

Blos - soms, born of teem - ing Spring - time,

ALTO.

Blos - soms, born of teem - ing Spring - time,

TENOR.

Blos - soms, born of teem - ing

BASS.

Blos - soms, born of teem - ing

A *f* *p* *f* *p*

Ped. * *Ped.* *

f fra-grance-breath - ing, dew - besprinkled,
 fra-grance-breath - ing, dew - besprinkled,
 Spring - time, fra - grance-breath - ing, dew - besprinkled,
 Spring - time, fra - grance-breath - ing, dew - besprinkled,
f bind ye round the brows of Bá - ba, blos - soms, born of
 bind ye round the brows of Bá - ba, blos - soms, born of
 bind ye round the brows of Bá - ba, *dim.* blos - soms, born of
 bind ye round the brows of Bá - ba, *dim.*
mf teem - ing Spring - time, *cres.* fragrance - breathing, dew - besprinkled,
 teem - ing Spring - time, *mf* bind . . ye round . . the
 blos - soms, born of teem - ing Spring - time, *mf* fragrance - breathing, dew - besprinkled,
 blos - soms, born of teem - ing Spring - time, *mf* fragrance - breathing, dew - besprink - led,
Ped. * *Ped.* * *Ped.* *

fra - grance-breathing, dew - besprink-led, O bind ye,
 brows . . . of Bá - ba, O bind ye,
 fra - grance-breathing, dew - besprink-led, bind round the brows of Bá - ba,
 fra - grance-breath - ing, dew - be-sprink - led, bind round the brows of Bá - ba,

tr *tr* **B** *f*

O bind ye, O bind ye round the brows of
 O bind ye, O bind ye round the brows of
 bind round the brows of Bá - ba, O bind ye round the brows of
 bind round the brows of Bá - ba, O bind ye round the brows of

f *f* *f* *f*

Bá - - - ba,
 Bá - - - ba,
 Bá - - - ba,
 Bá - - - ba,

ff *ff*

O bind ye round the brows of
 O bind ye round the brows of
 O bind ye round the brows of
 O bind ye round the brows of

Bá - - - ba. Blossoms, born of teem - ing
 Bá - - - ba. Blossoms, born of teem - ing
 Bá - - - ba.
 Bá - - - ba.

Spring - time, fra - grance - breath - ing, dew - be - sprinkled,
 Spring - time, fra - grance - breath - ing, dew - be - sprinkled,
 Blossoms, born of teem - ing Spring - time,
 Blossoms, born of teem - ing Spring - time,

Ped. * Ped. *

mf
fra-grance-breathing,

mf
fra-grance-breathing,

mf
fra-grance-breath-ing, dew-be-sprinkled, fragrance-breathing,

mf
fra-grance-breath-ing, dew-be-sprinkled, fragrance-breathing,

mf
dew-be-sprinkled, bind ye round the brows of Bá-ba,

mf
dew-be-sprinkled, bind ye round the brows of Bá-ba,

mf
dew-be-sprinkled, bind ye round the brows of Bá-ba,

mf
dew-be-sprinkled, bind ye round the brows of Bá-ba,

mf
bind ye round the brows of Bá-ba, bind ye, bind ye

f
bind ye round the brows of Bá-ba, bind ye, bind ye

f
bind ye round the brows of Bá-ba, bind ye, bind ye

f
bind ye round the brows of Bá-ba, bind ye, bind ye

f
bind ye round the brows of Bá-ba, bind ye, bind ye

dim. round the brows of Bá *p*

dim. round the brows of Bá *p*

dim. round the brows of Bá *p*

dim. round the brows of Bá *p*

pp - ba, O bind, O bind round the brows, the brows

pp - ba, O bind, O bind round the brows, the brows

pp - ba, O bind, O bind round the brows, the brows

pp - ba, O bind, O bind round the brows, the brows

ppp of Bá - - - ba.

ppp of Bá - - - ba.

ppp of Bá - - - ba.

ppp of Bá - - - ba.

pp

fz *p* *dim.*

mp
Moth - er,

pp *pp* *mf*
Sua bassa.....

mf
hear thy children weep - ing, . . . drive a - way the win - try

mp
Moth - er, hear thy children weep - ing, . . .

mf

Moth - er, hear thy chil - dren weep - ing, . . .

blasts, moth - er, hear . . . thy chil - dren

Moth - er,

drive a - way the win - try blasts, drive a - way the win - try blasts, . . .

drive a - way the win - try blasts, drive a - way from

weep - - ing, drive a - way the win - try blasts, drive a - way the win - try

hear thy children weep - ing, drive a - way the win - try

drive a - way the win - try

us, a - way from us win - try blasts. Hear us when we

blasts, drive thou a - way . . . the win - try blasts.

blasts, drive a - way . . . the win - try blasts, drive thou a -

blasts, drive thou a - way, drive a - way from us wintry blasts.

mf call on thee, when we call
mf O hear, O hear when we call on thee, hear us when
mf way the win-try blasts. Hear us when we
mf Hear us when we call on thee, hear us when we
mf on thee, hear us when we call on thee, hear us
ff we call on thee, hear us when we call on thee, hear us
ff call on thee, hear us when we call on thee, hear us
ff call on thee, hear us when we call on thee, hear us
f when we call on thee. Moth - er, hear thy children
f when we call on thee. Moth - er, hear thy
f when we call on thee. Moth - er, hear thy

The musical score is arranged in four systems. Each system includes vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano accompaniment. The lyrics are as follows:

weep - ing, drive a - way the win - try blasts,
 Moth - er, hear thy children weep - ing, drive a - way the win - try blasts,
 chil - dren weep - - - ing, drive a -
 chil - dren weep - - - ing, drive a -
 hear us when we call on thee,
 hear us when we call on thee,
 - way the win - try blasts, hear us when we call on
 - way the win - try blasts, hear us when we call on
 hear us when we call on thee, hear us when we call on thee, hear us
 hear us when we call on thee, hear us when we call on thee,
 thee, hear us when we call . . . on thee, hear us
 thee, when we call . . . on thee, hear us

The piano accompaniment features a rhythmic pattern of eighth notes with dynamic markings such as *fz* (forzando), *f* (forte), *dim.* (diminuendo), and *mp* (mezzo-piano). A key signature change to G major is indicated at the beginning of the fourth system.

when we call on thee, hear us when we call on thee, moth-er, hear . . thy
moth-er, hear thy chil-dren
when we call on thee, hear us when we call on thee,

chil-dren weep - - ing, when we call . . on thee,
weep - - - ing,
moth-er, hear thy chil-dren weep-ing, when we
chil-dren weep - - - ing,

when we call . . on thee,
call . . on thee, when we call . . on

a tempo.

a tempo.

a tempo.

thee.
a tempo.

a tempo. *pp*

Ped.

Jf.
Blos - soms,
f
Blos - soms,

pp *cres.* *ff*

born of teem - ing Spring - time, fra - grance-breath - ing,
born of teem - ing Spring - time, fra - grance-breath - ing,
Blos - soms, born of teem - ing Spring - time,
Blos - soms, born of teem - ing Spring - time,

dew - besprinkled, fragrance-breathing, *mp*
 dew - besprinkled, fragrance-breathing, *mp*
 fra - grance-breath - ing, dew - be-sprinkled, *f*
 fra - grance-breath - ing, dew - be-sprinkled, *f*
 fra - grance-breath - ing, dew - be-sprinkled, *tr*
 dew-be-sprinkled, bind ye round the brows of Bá - ba, *p*
 dew - be-sprinkled, bind ye round the brows of Bá - ba, *p*
 fragrance-breathing, dew-be-sprinkled, bind ye round the brows of Bá - ba, *p*
 fragrance-breathing, dew-be-sprinkled, bind ye round the brows of Bá - ba, *p*
tr *tr* *tr*
mp *pp*
 bind ye round the brows of Bá - ba, bind ye, bind ye round the
 bind ye round the brows of Bá - ba, bind ye, bind ye round the
 bind ye round the brows of Bá - ba, bind ye, bind ye round the
 bind ye round the brows of Bá - ba, bind ye, bind ye round the
f *dim.*
Ped. * *Ped.* * *Ped.* *

brows . . . of Bá - - - - - ba, O

brows . . . of Bá - - - - - ba, O

brows . . . of Bá - - - - - ba, O

brows . . . of Bá - - - - - ba, O

p *ff*

bind ye round the brows of Bá - - - ba.

bind ye round the brows of Bá - - - ba.

bind ye round the brows of Bá - - - ba.

bind ye round the brows of Bá - - - ba.

p *ff*

ff *tr*

Andante. HEATHEN PRIESTS AND PEOPLE. BASS.

mp Break - ing day and dusk - y night a - like are

Andante. $\text{♩} = 63.$
pp

TENOR. *p* Break - ing

pp ho - ly; Yet all the life of man is but a dream.

pp *p*

f day and dusk - y night a - like are ho - ly; Yet all the life of man is but a

f marcato. > > > > > >

ALTO. *mf* Break - ing day and dusk - y night a - like are

f dream.

f *p* *pp*

Ped. *Ped.*

SOPRANO.

p
Break-ing
ho - ly; Yet all the life of man is but a dream.

dim. *pp*

day and dusk - y night a - like are ho - ly; Yet all the life of

pp *sf* *f* *pp*

man is but a dream.

dim.

B *BASS.*
mp
Praise - ter - nal to the gods that live for ev - er,

pp

TENOR.

mp *f*

Praise e - ter - nal to the gods that live for

mp *pp*

Svan - to - vit and Rad - gost, let us bring!

pp *p* *f* *marcato.*

ALTO.

mf

Praise e -

ev - er, Svan - to - vit and Rad - gost, let us bring!

ff

- ter - nal to the gods that live for ev - er, Svan - to - vit and Rad - gost, let us

pp

SOPRANO.

mp

Praise e - ter - nal to the gods that live for ev - er,

bring!

pp *sf* *f*

pp Svan - to - vit and Rad - gost, let us bring! . . . *D* praise e - -

Alto. *f* Praise e - ter - nal,

Bass. *f* Praise e - ter - nal to the

pp *f*

- ter - - nal, praise . . . to the gods that live for ev - - -

praise to the gods, the gods that live for ev

gods that live for ev - er, Svan - to - vit and Rad - gost,

- er, Svan - to - vit and Rad - gost, let us bring,

TENOR. *f* er, Svan - to - vit and Rad - gost, let us bring, . . .

Praise e - ter - nal to the gods that live for ev - er,

let us bring, Svan - to - vit and Rad - gost, let us bring,

f *ff* *Sva*

Svan - to - vit and Rad - gost, let us bring, yea, let us
 . let us bring, let us bring, yea, let us
 Svan - to - vit and Rad - gost, let us bring, yea, let us
 yea, let us bring, yea, let us

E
p
dim. *p*

bring, yea, let us bring, let us bring.
 bring, yea, let us bring, let us bring.
 bring, yea, let us bring, let us bring.
 bring, yea, let us bring, let us bring.

pp
pp
pp
pp
pp

CHORUS.—“ TRIGLAV, WHO WITH THREE-FOLD FACE.”

Allegro maestoso.

SOPRANO.

ALTO.

TENOR.

BASS.

Allegro maestoso. ♩ = 92.

Tri - glav,

Tri - glav,

Tri - glav,

Tri - glav,

who with three - fold face be-holds the cease-less chan - ges in the course of

who with three - fold face be-holds the cease-less chan - ges in the course of

who with three - fold face be-holds the cease-less chan - ges in the course of

who with three - fold face be-holds the cease-less chan - ges in the course of

time, praise ye the god, praise ye the god,

time, praise ye the god, praise ye the god,

time, praise ye the god, praise ye the god,

time, praise ye the god, praise ye the god,

time, praise ye the god, praise ye the god,

time, praise ye the god, praise ye the god,

praise ye the god, praise ye the god, praise ye the god . . .

praise ye the god, praise ye the god, praise ye the god . . .

praise ye the god, praise ye the god, praise ye the god . . .

praise ye the god, praise ye the god, praise ye the god . . .

Pe - - run, in the light - ning bright - ly shin - ing,

Pe - - run, in the light - ning bright - ly shin - ing,

Pe - - run, in the light - ning bright - ly shin - ing,

Pe - - run, in the light - ning bright - ly shin - ing,

he whose voice makes men - ace from the clouds,

he whose voice makes men - ace from the clouds,

he whose voice makes men - ace from the clouds,

he whose voice makes men - ace from the clouds,

praise ye the god, praise ye the god, praise ye the god, praise ye the god,
 praise ye the god, praise ye the god, praise ye the god, praise ye the god,
 praise ye the god, praise ye the god, praise ye the god, praise ye the god,

praise ye the god. . . . End - less praise to all the gods be
 praise ye the god. . . . End - less praise to all the gods be
 praise ye the god. . . . End - less praise to all the gods be

Who pro- tect and bless . . our Fa - - ther -
 given, . . Who pro- tect and bless our Fa - - ther -
 Who pro- tect and bless our Fa - - ther -
 given, . . Who pro- tect and bless . . our Fa - - ther -

land, . . . end - less praise to all the gods be given, . . .

land,

land, . . . end - less praise to all the gods be given, . . .

land,

f

f who pro-tect and bless . . our Fa - ther - - land.

f who pro-tect and bless . . our Fa - ther - - land.

f who pro-tect and bless our Fa - ther - - land.

f who pro-tect and bless . . our Fa - ther - - land.

f

pp Endless praise to all the gods . . . be

pp Endless praise to all the gods, to the gods . . . be

mp End - - - less praise to all the gods . . . be

p Endless praise to all the gods be

p

given, . . . endless praise to all the

gods be given, . . . end - - - less

praise to all the gods . . . be given, end - less

cres. praise to all the gods, to all the
cres. gods be given, end-less praise to all the
cres. praise to all the gods, to all the
cres. given, end-less praise to all, to all the

ff

Sva.....

ff

Ped. * *Ped.* *

dim. gods, to all the gods be given,
dim. gods, to all the gods be given,
dim. gods, to . . all the gods be given,
dim. gods, to all the gods be given,

dim.

Sva.....

dim.

Ped.

p Who pro - tect and bless our Fa - ther - land,
p Who pro - tect and bless our Fa - ther - land,
p Who pro - tect . . and bless . . our Fa - ther - land,
p Who pro - tect . . and bless . . our Fa - ther - land,

pp

pp

pp

pp

p

pp

ppp
 who pro - tect our Fa - ther - - land.

ppp
 who pro - tect our Fa - - - ther - land. . . .

ppp
 who pro - tect our Fa - ther - - land. . . .

ppp
 who pro - tect our Fa - ther - - land. . . .

ppp
f
 Far a - bove, in cloud - land, do . . they

mf
 Far a - bove, in cloud - land, do they dwell, Whence they help our toil . . and nerve each

mf risoluto.
f
 dwell, Whence they help our toil, and nerve each arm, . .

arm, Whence they help . . . our toil, whence they help our toil, and nerve each arm, . .

f
 Far a - bove, in cloudland, do they dwell,

Far a - bove, in cloud - land, do . . they dwell, . . .

whence they help our toil, and nerve each arm,

whence they help our toil, and nerve each arm,

do they dwell, Whence they

whence they help our toil, and nerve each arm, . . . whence they help our

whence they help our toil, and nerve each arm, . . . whence they help our

whence they help our

help our toil, . . . whence they help our

toil, . . . and nerve each arm.

toil, and nerve each arm.

toil, . . . and nerve each arm.

toil, . . . and nerve each arm.

Then in grief or
 Then in grief or
 Then in grief or glad - ness, then in peace or war,
 Then in grief or glad - ness, then in peace or war, let us thank and
 glad - ness, then in peace or war,
 Then in grief or glad - ness, then in peace or
 Then in grief or glad - ness, then in peace or
 praise, let us thank and praise our country's gods, . . . then in grief or
 let us thank and praise our country's gods, . . . then in grief or
 war, . . . then in peace
 war, . . . then in peace

Then in grief or
 Then in grief or
 Then in grief or glad - ness, then in peace or war,
 Then in grief or glad - ness, then in peace or war, let us thank and
 glad - ness, then in peace or war,
 Then in grief or glad - ness, then in peace or
 Then in grief or glad - ness, then in peace or
 praise, let us thank and praise our country's gods, . . . then in grief or
 let us thank and praise our country's gods, . . . then in grief or
 war, . . . then in peace
 war, . . . then in peace

glad - ness, then in peace or war, let us thank and
 glad - ness, then in peace or war, let us thank and
 or in war,
 or in war,
 or in war,
 praise . . . our coun - try's gods, thank and praise our coun - try's gods. . .
 praise . . . our coun - try's gods, thank and praise our coun - try's gods. . .
 thank and praise our coun - try's gods. . .
 thank and praise our coun - try's gods. . .
 Thanks and praise to all the gods be
 Thanks and praise to all the gods be
 Thanks and praise to all the gods be
 Thanks and praise to all the gods be

given, Who guard and bless our Fa -

given, Who guard and bless our Fa -

given, Who guard and bless our Fa -

given, . . . Who guard . . . and bless our Fa -

ther - land, thanks . . . and praise to

ther - land, thanks . . . and praise to

ther - land, thanks . . . and praise to

ther - land, thanks . . . and praise to

all the gods be given, thanks and praise.

all the gods be given, thanks and praise.

all the gods be given, thanks and praise.

all the gods be given, thanks and praise.

Moderato. LUDMILA.
p How wild - ly beats my heart with-in my breast. The

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked 'Moderato'. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment starts with a pianissimo (*pp*) dynamic and includes a piano (*p*) dynamic section.

sta - tue I must de-di-cate to-day, Which I have to the god - dess Bá - ba raised, In

The second system continues the vocal line and piano accompaniment. The vocal line includes a fortissimo (*f*) dynamic. The piano accompaniment features fortissimo (*fp*) and fortissimo (*f*) dynamics.

wit - ness of our coun-try's ancient faith.

The third system shows the vocal line and piano accompaniment. The vocal line has a fortissimo (*f*) dynamic. The piano accompaniment includes a fortissimo (*f*) dynamic and a fortissimo (*fp*) dynamic section.

p O god - dess, thou that, state-ly and ma - jes - tic, art shin - ing sun-like in thy

The fourth system features the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and ends with a ritardando (*ritard.*) marking. The piano accompaniment includes a pianissimo (*pp*) dynamic and a ritardando (*ritard.*) marking.

B Andante.
p gold - en pride, O hear us call, where thou on high art seat - ed, And

The fifth system shows the vocal line and piano accompaniment. The tempo is marked 'Andante'. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment also begins with a piano (*p*) dynamic.

f let not grace and aid to us thy ser - vants be de - nied. *C* *ff* De -

- fend from ev - il, Guard us

stringendo. ev - er - more, de - fend from e - vil, guard us ev - er -

Allegro. *f* - more, Give all thy bless - ing, *dim.* *D_p* *Andante.*

Allegro. *f* *p* *dim.*

give all thy bless - ing, bless our Fa - ther - land.

pp *pp*

Andante. SOPRANO.

ALTO. *p*

TENOR. Hear when we call, where

BASS.

Andante. ♩ = 72. *p*

p Hear when we call, where thou on high art seat - ed,

thou on high art seat - ed, *p* Hear when we call, where thou on high art

Hear when we *mp*

p hear, hear thou when we call, *p*

seat ed, Grant to thy ser - vants pre-sent grace and

call, where thou on high art seat - ed,

dim. *p* *dim.*

Grant to thy ser - vants pre - sent grace and aid, O

Grant to thy ser - vants pre - sent grace and aid,

aid, . . . grant to thy ser - vants, grant to thy ser - vants

grant to thy ser - vants

cres. *mf*

god - dess, grace and aid,

grant to thy ser - vants pre - sent grace and

pre - sent grace and aid, grant to thy ser - vants

present grace and aid, . . . grant to thy ser - vants pre - sent grace and

p *dim.* *pp*

aid, O god - dess, grace . . . and aid, A

aid, O god - dess, grace and aid, grant to thy ser - vants,

aid, O god - dess, grace and aid,

aid, O god - dess, grace and aid, A

f *dim.* *p* *fz*

grant to thy ser - vants, grant to thy ser - vants pre - sent grace and

hear, hear, aid, hear, hear, hear, hear,

grant to thy ser - vants, grant to thy ser - vants, grant to thy

hear when we call, where thou on high art seat - - ed, O god - dess,

hear when we call, where thou on high . . art seat - - ed, O god - dess,

hear when we call, where thou on high . . art seat - - ed,

ser - vants pre - sent grace and aid,

*Ped. * Ped. * Ped. **

hear when we call, hear when we
 hear when we call, hear when we
 O god - dess, hear when we call, hear when we
 O god - dess, hear when we call, hear when we
dim.
Ped. * *Ped.* *
 call. . . Guard us from e - vil,
 call. . . Guard us from e - vil,
 call. . . Guard us from e - vil,
 call. . . Guard us from e - vil,
pp
 guard us ev - er - more. Bless this peo - ple,
 guard us ev - er - more. Bless this peo - ple,
 guard us ev - er - more. Bless this peo - ple,
 guard us ev - er - more. Bless this peo - ple,
pp

bless our Fa - ther - land,
 bless our Fa - ther - land,
 bless our Fa - ther - land, O bless this peo - ple, bless our
 bless our Fa - ther - land,
 O bless our Fa - ther - land, Hear when we call, where
 Fa - ther - land, O bless our Fa - ther - land,
 Hear when we call, where thou on high art seat - - ed,
 thou on high art seat - ed, Hear when we call, where thou on high art
 Hear when we

O hear thou when we call,
 seat - ed, *dim.* grant to thy ser - vants pre - sent grace and
 call, where thou on high art seat - ed,
 grant to thy ser - vants pre - sent grace and aid, O
 grant to thy ser - vants pre - sent grace and aid,
 aid, . . . grant to thy ser - vants, grant to thy ser - vants
 grant to thy ser - vants
 god - dess, grace and aid,
 grant to thy ser - vants pre - sent grace and
 pre - sent grace and aid, . . . grant to thy ser - vants, grant to thy ser - vants,
 pre - sent grace and aid, . . . grant to thy ser - vants pre - sent grace and
dim. *p* *cres.* - - - - - *cen - do.*

grant, O god - dess, grace . . . and aid,
 aid, O god - dess, grace and aid,
 grant, O god - dess, grace . . . and aid, grant to thy ser - vants,
 aid, O god - dess, grace and aid,

f *p* *p* *p* *D*

mf *dim.* *p* *mp* *fz*

grant to thy ser - vants, grant to thy ser - vants pre - sent grace and

f *p*

p *fz* *p* *fz* *fz*

grant to thy ser - vants, grant to thy ser - vants, grant to thy
 hear, hear,
 aid, hear, hear,
 hear, hear,

f *f* *f* *f* *f* *f*

p *fz* *fz* *fz* *fz* *fz*

ser - vants, grant, O god - dess, grace and aid, to us thy
 hear when we call, where thou on high art seat - - ed, and grant thy grace and
 hear when we call, where thou on high art seat - - ed, and grant thy
 hear when we call, where thou on high art seat - - ed, and grant thy

ser - vants grace and aid. Give all thy bless - ing, bless our Fa - ther -
 aid, and grant thy grace and aid. Give all thy bless - ing, bless our Fa - ther -
 ser - vants grace and aid. Give all thy bless - ing, bless our Fa - ther -
 ser - vants grace and aid. Give all thy bless - ing, bless our Fa - ther -

- land, give all thy bless - ing, bless our . . . Fa - ther - land.
 - land, give all thy bless - ing, bless our Fa - ther - land.
 - land, give all thy . . . bless - ing, bless our Fa - ther - land.
 - land, give all thy bless - ing, bless our Fa - ther - land.

Larghetto, ♩ = 126.

pp mf

pp f

LUDMILA. A

pp

I long with child - like long - ing To

pp

pp

reach the glo - rious place . . . Where dwell the gods im - mor - tal, And

pp

pp

see them face to face, . . . To

fz

learn how life is wo - ven, To mark, to mark its plan un - fold, To

pp

trace the migh - ty cours - es Of suns and stars un - told, . . . to

pp *p*

learn how life is wo - ven, to mark, to mark its plan un - fold, to

pp *f* *p*

learn how life is wo - ven, to mark its plan un - fold, . . . to

p *p* *f* *p* *f*

trace the migh - ty cours - es of suns and stars un - told, . . . to

Ped. * *Ped.* * *Ped.* * *Ped.* *

p *f* *pp*

trace the migh-ty cours - es of suns and stars untold,

ffzp *p* *pp* *f*

To drink at wis-dom's fount - ain, To know each tree and flower, To

ff *dim.* *p*

B

clothe with wings my spi - - rit, That she may sun - ward soar,

pp *pp*

to drink at wis-dom's fount - ain, to know each tree and flower, to

f *fz* *dim.* *pp*

clothe with wings my spi - rit, that she may sun - ward soar. . . Though

p *mf* *p* *pp*

far we flee to hide . . us, A - lone we can - not stay, . . . though

espressivo. *f*

far we flee to hide us, a - lone we can - not stay, . . . The

p *p*

Ped. *Ped.* *Ped.* *Ped.*

gods are ev - er near . . us, By night, by night as well as day, the

f *p*

ff *p*

gods are ev - er near us, by night as well as day.

fz *dim.* *p* *dim.* *f*

f *p* *dim.* *pp* *pp*

Allegro maestoso.

The gods are ev-er near In all our ways they tend us ; By night as well as day, From

The gods are ev-er near In all our ways they tend us ; By night as well as day, From

The gods are ev-er near In all our ways they tend us ; By night as well as day, From

The gods are ev-er near In all our ways they tend us ; By night as well as day, From

Allegro maestoso. ♩ = 86. Sea.....

ff

e - vil they de-fend us. Though in the dark - ness storms pre-vail, Still is their

e - vil they de-fend us. Though in the dark - ness storms pre-vail, Still is their

e - vil they de-fend us. Though in the dark - ness storms pre-vail, Still is their

e - vil they de-fend us. Though in the dark - ness storms pre-vail, Still is their

pp

gui - dance ours. The gods are ev - er near. In

gui - dance ours. The gods are ev - er near. In

gui - dance ours. The gods are ev - er near. In

gui - dance ours. The gods are ev - er near. In

pp ff

all our ways they tend us ; By night as well as day, From e - vil they de - fend us.

all our ways they tend us ; By night as well as day, From e - vil they de - fend us.

all our ways they tend us ; By night as well as day, From e - vil they de - fend us.

all our ways they tend us ; By night as well as day, From e - vil they de - fend us.

pp

Though in the dark - ness storms pre - vail, Still is their gui - dance ours. . .

Though in the dark - ness storms pre - vail, Still is their gui - dance ours. . .

Though in the dark - ness storms pre - vail, Still is their gui - dance ours. . .

Though in the dark - ness storms pre - vail, Still is their gui - dance ours. . . The

ppp *f*

ppp *ff*

A

The gods . . are . . ev - er, ev - er

gods . . are . . ev - er, ev - er near, . . the gods are ev - er, ev - er near, In

A

The gods are ev - er, ev - er
near, In all, in all our ways they tend us,
all our ways they tend us, in all our ways they tend us, the gods are ev - er

f

the gods are ev - er, ev - er near,
near, in all our ways they tend us, and are near,
from e - vil they defend us, near are the gods, are ev - er near, in all our ways, in
near, in all our ways they tend us, from e - vil they de -

f

ff *fz* *fz*

the gods are ev - er near, in all our ways they tend us, from e - vil they de -
in all, in all our ways they tend us, from e - vil they de -
all our ways they tend us, in all our ways they tend us, from e - vil they de -
- fend us, in . . . all our ways, in all, in all our ways they tend us, from e - vil they de -

fz *fz*

B *ff*

- fend us, the gods are ev - er near, in all our ways they tend us; by

- fend us, the gods are ev - er near, in all our ways they tend us; by

- fend us, the gods are ev - er near, in all our ways they tend us; by

- fend us, the gods are ev - er near, in all our ways they tend us; by *Sva.....*

night as well as day from e - vil they de - fend us. Though in the dark - ness

night as well as day from e - vil they de - fend us. Though in the dark - ness

night as well as day from e - vil they de - fend us. Though in the dark - ness

night as well as day from e - vil they de - fend us. Though in the dark - ness

Sva.

pp

storms pre - vail, Still is their guid - ance ours, . . . the

storms pre - vail, Still is their guid - ance ours, . . . the

storms pre - vail, Still is their guid - ance ours, . . . the

storms pre - vail, Still is their guid - ance ours, . . . the

pp *ff*

gods are ev - er near, in all our ways they tend us ; by night as well as day from

gods are ev - er near, in all our ways they tend us ; by night as well as day from

gods are ev - er near, in all our ways they tend us ; by night as well as day from

gods are ev - er near, in all our ways they tend us ; by night as well as day from

e - vil they de - fend us. Though in the dark - ness storms pre - vail,

e - vil they de - fend us. Though in the dark - ness storms pre - vail,

e - vil they de - fend us. Though in the dark - ness storms pre - vail,

e - vil they de - fend us. Though in the dark - ness storms pre - vail,

Still is their guid - ance ours. . . Their help is al - way with us,

Still is their guid - ance ours. . . Their

Still is their guid - ance ours. . .

Still is their guid - ance ours. . .

help is al-way with us, *pp* Our *pp*
 Their help is al-way with us, *pp* Our *pp*
 Their help is al-way with us, *pp* Our

pp *pp*

Piu lento. *ff*
 strength and shield they a - bide, our strength and shield they a - bide, our strength and
 strength and shield they a - bide, our strength and shield they a - bide, our strength and
 strength and shield they a - bide, our strength and shield they a - bide, our strength and
 strength and shield they a - bide, our strength and shield they a - bide, our strength and

ppp. *ff* *Piu lento.*

shield they a - bide, our strength . . and shield they a - bide.
 shield they a - bide, our strength and shield they a - bide.
 shield they a - bide, our strength and shield they a - bide.
 shield they a - bide, our strength and shield they a - bide.

shield they a - bide, our strength and shield they a - bide.

ff *f*

SOLO.—“COME, LET US GARLANDS BRING.”

Presto. A PEASANT, TENOR. *mezza voce.*

Presto. $\text{♩} = 104.$

pp *sempre staccato.* *pp*

grate - ful love dis - play - ing, An off - 'ring sweet of spring . . . Be -

- fore the god - dess lay - ing, come let us gar - lands bring, our

grate - ful love dis - play - ing, an off - 'ring sweet of spring . . . be

- fore the god - dess lay - ing, be - fore the god - dess lay - - -

pp

mf A

- - - ing, That through the world may ring The

f *pp*

hon - our we are pay - ing, that through the world may

f

ring the hon - our we.. are pay - ing, that

f

through the world . . may ring the hon - our we are pay - ing, the hon - our we are

ff *p*

pay - - ing.

B

mezza voce.

The sound - ing horns we hear, The cym - - bals

keen - ly ring-ing, The pipes are shrill and clear, For joy each heart is

sing-ing, the sound - ing horns we hear, . . . the cym - bals keen - ly

ring-ing, the pipes are shrill and clear, . . . for joy each heart is

sing-ing, for joy each heart is sing-ing.

mf C

The flowers of May are here, . . . The gold - en wheat is

pp
Ped. * *Ped.* * *Ped.* *

f . . . *f*

spring-ing, the flowers of May are here. . . the

Sra . . . *tr* *tr*

fp *f*

Ped. * *Ped.* * *Ped.* *

gold - en wheat is spring-ing, the flowers, the flowers of

f *f* *mf*

May are here, the gold - en wheat is spring-ing, the gold - en wheat is

mf *f*

spring ing.

No. 11.

CHORUS.—“HARK! WHAT CAN BE THE NOISE.”

Allegro.
SOPRANO.

ALTO.

TENOR.

BASS.

Allegro. ♩ = 104.

ff Hark, what can be the noise?

f Hark, what can be the noise?

f There is the watch, there is the watch.

f
 there is the watch ! what shouts ! what shouts !
f
 there is the watch, there is the watch ! what shouts ! what
 there is the watch, there is the watch ! what shouts ! what shouts !
 there is the watch, there is the watch ! what shouts !

shouts !
f
 Hark, ma - ny are the
 what shouts ! Hark, ma - ny are the sounds

f
 Hark, ma - ny are the sounds
 Hark, ma - ny are the sounds of
 sounds of cursing and of strife, of
 of cursing and of strife, of cursing and of strife, of

of curs - ing and of strife, of curs - ing and of strife. A

curs - ing and of strife, of curs - ing and of strife, of curs - ing and of strife. A

curs - ing and of strife, of curs - ing and of strife, of curs - ing and of strife. A

curs - ing and of strife, of curs - ing and of strife, of curs - ing and of strife. A

man, in per-son strange, un - seen be - fore, ap - pears; A

man, in per-son strange, un - seen be - fore, ap - pears; With *p*

man, in per-son strange, un - seen be - fore, ap - pears; A

man, in per-son strange, un - seen be - fore, ap - pears; *dim.*

With awe both pale and dumb *p*

awe both pale and dumb *mp*

With awe both pale and *mp*

With *mp*

mp Be - fore him all men bow, with awe both *dim.*
mp Be - fore him all men bow, . . with awe both *dim.*
 dumb Be - fore him all men bow, with *dim.*
 awe both pale and dumb, with awe, with awe both

p pale and dumb be - - fore him all men *f*
p pale and dumb be - - fore him all men *f*
p awe both pale and dumb be - - fore him all men *f*
p pale and dumb be - - fore him all men *f*

p bow, and meek - ly yield him place, and *pp*
p bow, and meek - ly yield him place, and *pp*
p bow, and meek - ly yield him place, *pp*
p bow, and meek - ly yield him place, *pp*

p *pp* *pp*

Ped. *

Ped. *

meek - ly yield him place.

meek - ly yield him place.

and meek - ly yield him

and meek - ly yield him

place, and meek - ly yield him place.

place, and meek - ly yield him place.

B
Lo, onward he comes: Now his cheeks, so wan and death - like, with

B

pp >

Dvořák—"Saint Ludmila."—Novello Ewer and Co.'s Octavo Edition.

cres. *mf* *pp*

hot in - dig - na - tion are glow - - - ing, Lo, onward he

mp
Lo, onward he comes,

cres. *fp* *fp*

comes, Lo, on - ward he comes, his head in

Now his cheeks, so wan and death - like, with hot in - dig - na - tion are

cres.

fp *fp* *cres* *cen* *do.*

mf *mf*

pride . . . is lift - ed high, his head, his head in

mf *mf*

Lo, onward he comes, Now his cheeks, so

glow - - - ing, Lo, onward he comes, lo, onward he

mf *mf fz* *fz* *fz* *fz*

pride is lift-ed high, in pride, in pride his
wan and death-like, with hot in-dig-na-tion are glow
comes, his head in pride is lift-ed high, his head in
head is lift-ed high, with con-fi-dence in-spired he seems, with
ing, Lo, on-ward he comes, lo, on-ward he comes, his head in
pride is lift-ed high, with con-fi-dence in-spired he seems, with
Lo, on-ward he comes, Now his cheeks, so wan and death-like, with
con-fi-dence in-spired, in-spired . . . he
pride, in pride is
con-fi-dence in-spired he seems, in-spired he
hot in-dig-na-tion are glow-ing.

cres.
f
fz
fz
fz
f
f
f

seems. *f* See, fear-less-ly he

high. *f* See, fear-less-ly he pass - es on,

seems. *f* See, fear-less-ly he pass - es on,

See, fear-less-ly he pass - es on,

C

pass - es on, *f* Armed on-ly with an

Armed on - ly with an axe is he,

Armed on - ly with an axe is he, armed on - ly with an

Armed on - ly with an axe is he, armed on - ly with an axe is he,

axe is he,

He on - ward comes,

axe is he, *f* He on - ward comes,

He on - ward comes,

armed on-ly with an

armed on-ly with an axe is he,

armed on-ly with an axe is he,

armed on-ly with an axe is he,

axe is he, armed on-ly with an axe is he,

armed on-ly with an axe is he,

armed with an axe, armed on-ly with an axe is he,

armed with an axe, armed on-ly with an axe is he,

Proud is his pre-sence, fear-less and con-fi-dent. With awe both pale and

Proud is his pre-sence, fear-less and con-fi-dent. With

Proud is his pre-sence, fear-less and con-fi-dent.

Proud is his pre-sence, fear-less and con-fi-dent.

dumb, . . . with
 awe both pale and dumb . . . with
 with awe both pale and
 with awe both pale and dumb . . . be -

fp *fp* *f* *fp* *fp* *dim.* *fp*

awe both pale and dumb be - fore him all men
 awe both pale and dumb be - fore him all men
 dumb be - fore him all . . . men
 fore him all . . . men

p *pp* *p* *pp* *pp*

dim. *pp*

bow, be - - fore him all men bow, and
 bow, be - - fore him all men bow, and
 bow, be - - fore him all men bow, and
 bow, be - - fore him all men bow, and

f *pp* *f* *pp* *f* *pp*

f *p*

Ped.

meek - ly yield him place.

meek - ly yield him place, and meek - ly yield him

meek - ly yield him place.

meek - ly yield him place,

pp

pp

Ped.

*

place.

ppp

and meek-ly yield him place.

pp

pp

pp

f

Poco Adagio. *ff* IVAN. *mezza voce.* *f*

Give ear, ye peo - ple! One is our God; . . .

Poco Adagio. *♩ = 60.* *ff* *dim.* *p* *ff*

f *mezza voce.*

And one the teach - ing, heaven - ly and

p *ff* *dim.* *mp*

true. Give ear, ye peo - ple!

p *ff* *ff* *p*

mezza voce. *ff*

One is our God; And one the teach - ing,

pp *ff* *p*

p *f*

heaven - - ly and true: And from the Cross a - lone is

pp *ff* > > > >

light, and from the Cross a - lone is light,

from the Cross. CHORUS. SOPRANO. *pp*
 Who is the
 ALTO. *pp*
 Who is the
 TENOR. *pp*
 Who is the
 BASS. *pp*
 Who is the

man, who is the man, that he is left . . . to live?
 man, who is the man, that he is left to live?
 man, who is the man, that he is left . . . to live?
 man, who is the man, that he is left . . . to live?

B IVAN. *mezza voce.*

From sin and dark - ness

un poco animato. ♩ = 72.*pp*

shall ye be a - wa - kened, and ye shall

then live un - to God for ev - - er.

Now has the true, the on - ly Light been re -

Ped. * *Ped.* * *Ped.* *

- veal - ed. Here is the Cross, be - fore it

Ped. * *Ped.* * *Ped.* *

fall . . . and wor - ship, now has the
 on - ly Light . . . been re - veal - ed.
 Here is the Cross, be - fore it fall and wor - ship,
 here is the Cross, the Cross of
 Christ, before it fall . . . and wor - ship. Give ear, ye

dim. *pp* *pp*
dim. *p* *pp*
f *f* *p*
p *f* *dim.* *pp*
p *f*
p *pp* *rit.* *Tempo lmo. p*
p *pp* *rit.* *pp* *Tempo lmo.*

Ped. * *Ped.* * *Ped.* *
 * *

peo - ple! One is our God: One is the

teach - ing, di - vine and true: And from the

f *pp*

Cross a - lone is light,

ff *f*

from the Cross. . .

p *pp* *ppp*

Allegro vivo.
SOPRANO.
Who is the man, that he is left to live? who

ALTO.
Who is the man, that he is left to live? who

TENOR.
Who is the man, that he is left to live? who

BASS.
Who is the man, that he is left to live? who

Allegro vivo. $\text{♩} = 60.$
f

is the man, that he is left to live? *mp*

is the man, that he is left to live? who is the man, who is the

is the man, that he is left to live?

is the man, that he is left to live?

mp

man, that he is left . . . to live? *mf*

who is the man, who is the man, that he is

mf

How like a phan - tom glides he through the
How like a phan - tom glides he through the
left . . to . . live? How like a phan - tom glides he through the
How like a phan - tom glides he through the

f

peo - ple! How strange a fire is burn - ing in his eyes! Who is the
peo - ple! How strange a fire is burn - ing in his eyes!
peo - ple! How strange a fire is burn - ing in his eyes!
peo - ple! How strange a fire is burn - ing in his eyes!

A *p*

man, who is the man, that he is left . . to live?

mp
Who is the man, who is the

p *mp*

Who is the man, that he is
 Who is the man, that he is
 man, that he is left . . . to live?

Who is then the man? he is left, he is left to
 left to live, who is the man, that he is left to
 left to live, that he is left to live, who
 who is the man, who is the man, who is the man, that he is left to

live, who is the man, that he is left to live? who
 live, who is the man, who is the man, that he is left to live? who
 is then the man? he is left, he is left to live? who
 live, that he is left, is left to live? who is the

ff

is then the man? he is left to live, who is the
 is the man, that he is left to live? who is the
 is the man, that he is left to live? who is the
 man, who is the man, that he is left . . . to live?

fz *fz* *fz*

ff **B**

man, who is the man, that he is left to live? How
 man, who is the man, that he is left to live? How
 man, who is the man, that he is left to live? How
 who is the man, thus left to live? How **B**

ff *fz* *fz* *fz* *fz*

like a phan - tom glides he thro' the peo - ple! How strange a fire is
 like a phan - tom glides he thro' the peo - ple! How strange a fire is
 like a phan - tom glides he thro' the peo - ple! How strange a fire is
 like a phan - tom glides he thro' the peo - ple! How strange a fire is

ff

p

burn - ing in his eyes ! Who is the

burn - ing in his eyes ! who is the man, who is the man, that he is left . . . to

burn - ing in his eyes ! who is the

burn - ing in his eyes ! who is the

man, who is the man?

live? who is the man?

man, who is the man, who is the man, that he is left . . . to . . . live?

man, who is the man?

p *ff*

C *ff*

How phan - tom - like pass - es he

ff

How like a phan - tom

ff

How like a phan - tom

ff

How like a phan - tom does he glide, how like a

C *ff* *fz*

through the peo - ple, and wild the hair, the hair about him
 glides he through the peo-ple, and wild the hair, and wild the hair, and wild the
 glides he thro' the peo - ple, and wild is the hair that a - bout him is
 phan - tom passes thro' the peo - ple, and wild the hair, the hair a -

fz fz ff fz fz

wav - ing, and wild is the hair, is the hair that a - bout him is
 hair, and wild is the hair, the hair that a - bout him is
 wav - ing, and wild is the hair, the hair that a - bout him is
 - bout him wav - ing, and wild the hair, and wild the hair, and wild the hair about him

fz fz fz fz fz

wav - ing! He lifts his hand— A crash as if of thun - der— The sta-tue
 wav - ing! He lifts his hand— A crash as if of thun - der— The sta-tue
 wav - ing! He lifts his hand— A crash as if of thun - der— The sta-tue
 wav - ing! He lifts his hand— A crash as if of thun - der— The sta-tue

ff ff fz

Dff

falls, struck as if by light - - - - - ning.

falls, struck as if by light - - - - - ning.

falls, struck as if by light - - - - - ning.

falls, struck as if by light - - - - - ning.

fz fz ff

D

pp

And hark, the

pp

And hark, the

p pp

wo - men wail, the chil - dren cry,

wo - men wail, the chil - dren cry,

pp

And hark, the wo - men wail, the

pp

pp
And sad - ly through the sa - cred grove they wan - der.

pp
And sad - ly through the sa - cred grove they wan - der,
chil - dren cry, *pp*
And sad - ly
pp
And hark, the

pp E
The mea - dows mourn, and mourn both

pp
The mea - dows mourn, and mourn both
through the sa - cred grove they wan - der,
wo - men wail, the chil - dren cry,

field and plain; the trees la -

field and plain; the trees la -

pp
The mea - dows mourn, and mourn both field and plain;
pp
The mea - dows mourn, and mourn both field and plain;

ment, All the leaves are weep - ing, *mp* *dim.* *pp*

ment, All the leaves are weep - ing, *pp* *pp*

the trees la - ment, *pp*

the trees la - ment, *pp*

This la - test god is come de - *p*

All the leaves are weep - ing, *pp* *pp*

All the leaves are weep - ing, *pp* *p*

stroy - ing us. *p* *cres - - cen - - do.*

This la - test god is come de - stroy - ing us. *p* *cres - - cen - - do.*

mf Help us! *cres.* help us!
 Help us! *mf* Help us! *cres.* help us! *f* O

mf Help us! help us! where are the an - cient gods?
f O gods! Who is the man, that he is left to
 O gods! Who is the man, that he is left to
 gods! Who is the man, that he is left to
 Who is the man, that he is left to

cres. *ff*
 live? who is the man, that he is left to live?
 live? who is the man, that he is left.. to.. live? who is the
 live? who is the man, that he is left to live?
 live? who is the man, that he is left to live? *p*

p

who, who is the man? who,

man, who is the man, that he is left . . . to live? who,

who, who is the man, who is the man, who is the

who, who is the man, who,

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

who is the man?

who is the man?

man, that he is left . . . to live?

who is the man?

f *fz* *fz*

f

How like a phan - tom glides he through the

f

How like a phan - tom glides he through the

f

How like a phan - tom glides he through the

f

How like a phan - tom glides he through the

peo - ple, with - in his eyes there burns how strange a fire! And

peo - ple, with - in his eyes there burns how strange a fire! And

peo - ple, And wild - ly a - bout him his hair is wav - ing, And

peo - ple, with - in his eyes there burns how strange a fire! And

wild - ly his hair a - bout him is wav - ing, He lifts his

wild - ly his hair a - bout him is . . wav - ing, He lifts his

wild - ly his hair a - bout him is wav - ing, He lifts his

wild - ly his hair a - bout him is wav - ing, He lifts his

f cres - cen - -

hand— A crash as if of thun - - der—

hand— A crash as if of thun - - der—

hand— A crash as if of thun - - der—

hand— A crash as if of thun - - der—

do.

ff

molto rit.
f The sta - tue falls, as if struck by light - ning, struck by
molto rit.
f The sta - tue falls, as if struck by light - ning, struck by
molto rit.
f The sta - tue falls, as if struck by light - ning, struck by . .
molto rit.
f The sta - tue falls, as if struck by light - ning, struck by

a tempo.
 light - - ning.
a tempo.
 light - - ning.
a tempo.
 light - - ning.
a tempo.
 light - - ning.

ff a tempo.

p *p*

pp *rit.*

Largo. ♩ = 80.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody begins with a half rest, followed by quarter notes G4, A4, B4, and C5. The bass clef accompaniment starts with a half note chord of G4 and B4, followed by quarter notes G4, A4, B4, and C5. The second system continues the melody with quarter notes D5, E5, F#5, and G5, while the bass clef accompaniment provides harmonic support with chords and single notes.

LUDMILA.

pp O grant me, O grant me in the dust to fall, and near . . thee

The vocal entry for Ludmila begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment in the bass clef features a half note chord of G4 and B4, with quarter notes G4, A4, B4, and C5. The dynamic marking is *pp*.

stay, In gush-ing tears, in gush-ing tears then let my be - ing

This system continues the vocal line and piano accompaniment. The vocal melody has a dynamic marking of *pp* and includes a crescendo leading to a dynamic marking of *f*. The piano accompaniment features a *pp* dynamic and includes several pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ***.

melt a - way, O grant me, O

The final system of the piece shows the vocal line and piano accompaniment. The vocal melody has a dynamic marking of *pp*. The piano accompaniment features a *mf* dynamic and includes a *dim.* marking and a *pp* dynamic. Pedal markings include *Ped.*, ** Ped.*, and ***.

grant me in the dust to fall, and near . . . thee stay, in

gush - ing tears then let . . . my be -

ing melt, my ver - y be - ing,

in gush - ing tears then let my be - ing melt . . . a - way.

Tell me, who

art thou, tell me, who art thou, tell me, who art thou? I am

urged by a secret awe to kneel to thee,

tell me, who art thou, tell me who art thou,

tell me, who art thou? I am urged by a se - cret

fp

4 2 2 4 4 2 3 5 2 4 3 5 4 2

Ped. 2 4 1 4 2 4 1 2

awe to . . kneel to thee: Mine eye dis - cerns in

dim. *pp*

2 4 5 2 4

* *Ped.* * *Ped.* *

thee the fa - ther who oft . . speaks of pure and

mf

Ped. * *Ped.* * *Ped.* *

heaven - ly love. Re - veal, re -

B con appassionato.

fz *f* *molto espressivo.*

5 4 5 4 5 4 1 2 3 3 4

Ped. *

veal, whither will my soul be trans-

ported, if I fol - low thee, O whith - er, if I

fol - low thee? Res-plen-dent heaven, of light the four-tain, shall I then

see, shall I then see?

O grant me, O grant me in the dust to fall, And

dim. *mf*

f *dim.*

f *p* *mf*

f *p* *dim.* *pp*

pp *C* *p* *pp*

near . . . thee stay, in gushing tears. in gushing tears, in

pp

gush - - ing tears then let my be - ing melt a -

fz *fpp* *pp*

Ped. * Ped. *

way.

f *ff*

Ped. * Ped. * Ped. *

f *dim.*

Ped. * Ped. *

fp *dim.* *pp* *pp* *ppp*

Ped. * Ped. *

Andante. *IVAN.*

Re-mem-ber well ; my home is not of this world,

re-mem-ber well ; my home is not of this world ;

And thou shalt fol-low me, see me here -

- af-ter, yea, thou shalt fol-low me, and see me here - af-ter.

SOPRANO. *Poco Andante.* *pp*

ALTO. *pp*

TENOR. *pp*

BASS. *pp*

Poco Andante. ♩ = 58. *pp*

What will be - fall us,

What will be -

What will be - fall us,

what will be - fall us, what will be - fall us in the

- fall us, what will be - fall us, what will be - fall us in the

what will be - fall us, what will be - fall us in the

What will be - fall us, what will be -

time ap - proach - ing? *pp*

time ap - proach - ing? *pp* what will be - fall us in the

time ap - proach - ing? *pp* what will be -

- fall us, what will be - fall us, what will be - fall us in the

p what will be - fall us, what will be - fall us in the time . . . ap -
mf time ap - proach - - - ing, in the time ap -
dim. - fall us in the time ap - proach - ing, in the time ap -
mf time . . . ap - proach - - - ing, in the time ap -
dim.
cres. *mf* *dim.*
pp *A* *pp*
pp proach - - - ing, O how hope - lessly,
pp proach - - - ing? O how hope - lessly, *p*
pp - proach - - - ing? O how
pp - proach - - - ing?
pp *A* *cres.*
f *dim.* *p*
mf O how hope - lessly, in fear . . . and
dim. *p*
mf O how hope - less - ly, in fear and
f *dim.* *p*
hope - lessly, *mf* *f* O how hopeless - ly, in
dim. *p*
O how hope - lessly, in fear, in fear . . . and
fz *fz* *p*

dim. *pp*
 awe, we trem-ble!
dim. *pp*
 awe, we trem-ble!
pp
 awe, we trem-ble! Are gods in
dim. *pp*
 awe, we trem-ble! Are gods in be- ing?
dim. *pp*
pp
pp
p
 Are gods in be- ing, are gods in
p
 Are gods in be- ing? Is yon-der god the
p
 Are gods in
p
 Are gods in
mf
fz
 be- ing? Is yon-der god the true one, is
p *pp*
fz
 true one? are gods in be- ing? Is yon-der
p *pp*
fz
 be- ing? Is yon-der god the true one, is
p *pp*
fz
 be- ing? Is yon-der god the true one, is
f *dim.* *p* *pp*

B

yon-der god the true one?
 god the true one?
 yon-der god the true one?
 yon-der god the true one? is he the

pp

Is he the
 Is he the great - est? What have we
 Is he the great - est? What have . . . we, what
 great - est? What have we left to trust in, what

cres. *mf* *p*
 great - est? What have we left . . . to . . . trust in?
cres. *mf* *p*
 left, what left to trust in?
cres. *mf* *p*
 have we left to trust in? what have we left to
cres. *mf* *p*
 have . . . we left, what left to trust in?

mf *dim.* *p*

mf

whathave weleft to trust in, what

p *mf*

whathave weleft to trust in, what have we

p *mf*

trust in, what have we to trust in, what have we

whathave we left to trust in, what have we, what have we

pp *mf* *dim.*

p *pp* *dim.*

have we left to trust in, whathave we left to

p *pp* *dim.*

left . . to trust . . in, what have we left to

p *pp*

left . . to trust . . in,

left to trust . . in,

p *pp* *pp*

trust in?

trust in?

pp *ppp*

what have we left to trust in?

pp *ppp*

what have we left to trust in?

ppp *pp* *ppp*

Allegro vivace.

Allegro vivace. $\text{♩} = 144.$

SOPRANO.

ALTO.

TENOR.

BASS.

Now all gives way to - geth - er, there is Cha - os, and

cres.

all with - in a cloud - y gulf is sink - ing, now all gives way to -

cres.

all with - in a cloud - y gulf is sink - ing, now all gives way to -

cres.

all with - in a cloud - y gulf is sink - ing, now all gives way to -

cres.

all with - in a cloud - y gulf is sink - ing, now all gives way to -

cres.

- geth - er, there is Cha - os, now all gives way to - geth - er,
 - geth - er, there is Cha - os, now all gives way to - geth - er,
 - geth - er, there is Cha - os, now all gives way to - geth - er, now

- geth - er, there is Cha - os, now all gives way to - geth - er,

all gives way, now all gives way to - geth - - er, there is Cha - os, and
 now all gives way, now

marcato.

all gives way to - geth - - - - er, and
 all with - in a gulf is sink - ing, all with - in a cloud - y gulf is

fz

all gives way to - geth - er, there is Cha - os, and all with - in a
 all with - in a cloud - y gulf is sink - ing, and all is mourn - ing,
 sink - ing, and all with - in a cloud - y gulf . . . is sink - ing, and

cloud - y gulf is sink - ing, now all gives way to - geth - er, there is
 stray - ing in the dark - ness, and all is on - ly mourn - ing,
 all is on - ly mourn - - ing, and stray - ing in dark - ness, and

Cha - os, and all . . . is mourn - - ing, all is on - ly
 now all gives way, now all gives way to - geth - er, there . . .
 stray - ing in dark - ness,
 Now all gives way, now all gives way to - geth - er,

stray - ing in . . dark-ness, and all is on - ly mourn-ing, and
 is . . Cha - os, and all is on - ly mourn-ing, and
 in dark-ness, and all is on - ly mourn-ing, and
 there is Cha - os, and all is on - ly mourn-ing, and

stray - ing in dark-ness, and all with-in a cloud - y gulf is
 stray - ing in dark-ness, and all with-in a cloud - y gulf is
 stray - ing in dark-ness, and all with-in a cloud - y gulf is
 stray - ing in dark-ness,

sink - ing, and all with-in a cloud - y gulf is sink - ing, now
 sink - ing, and all with-in a cloud - y gulf is sink - ing, now
 sink - ing, now all gives way to - geth - er, now
 and all with-in a cloud - y gulf is sink - ing, now

all gives way to - geth-er, now all gives way, now all gives way, now all gives way to - geth-er, there . . .
 all gives way to - geth-er, now all gives way, now all gives way to - geth-er, there . . .
 all gives way to - geth-er, now all gives way, now all gives way to - geth-er, there . . .
 all gives way to - geth-er, now all gives way, now all gives way to - geth-er, there . . .

way, now all gives way, now all gives way to - geth-er, there . . .
 - geth - er, there is Cha - os, now all gives way to - geth - er, all . . . gives way to - - geth - er, and all with-in a

is Cha - os, how all gives way, now now all gives way, now all gives way to - geth - er, now all . . . gives way to - geth - er, cloud - y gulf is sink - ing, all gives way, now all gives way, now

all gives way to - geth - er, all is on - - ly
 now all gives way to - geth - er, all is on - - ly
 now all gives way, now all gives way, now all gives
 all gives way to - geth - er, now all gives

Cha - os, now all gives way, is mourn - ing, mourn - ing, and in
 Cha - os, now all gives way, is mourn - ing, mourn - ing, and in
 way, now all gives way, is mourn - ing, mourn - ing, and in
 way, now all gives way, is mourn - ing, mourn - ing, and in

dark - ness stray - ing. The things our sires with care and thought es - tab - lished
 dark - ness stray - ing. The things our sires with care and thought es - tab - lished
 dark - ness stray - ing. The things our sires with
 dark - ness stray - ing. The things our sires with

pp are cast a - way as tri - fling,
pp are cast a - way as tri - fling,
 care and thought es - tab-lished
 care and thought es - tab-lished *pp* are cast a - way as
pp are cast a - way as

pp the things our sires with care and thought es - tab-lished
pp the things our sires with care and thought es - tab-lished
 tri - fling, *pp* the things our sires with
 tri - fling, *pp* the things our sires with

dim.
 are cast a - way as tri - fling, are cast a - way as
 are cast a - way as tri - fling, are cast a - way as
 care or-dained are cast a - way as tri - fling, are cast a - way as
 care or-dained are cast a - way as tri - fling, are cast a - way as
dim.

pp tri - - - - fling. *mf* Now all gives way, now
pp tri - - - - fling. *mf* Now all gives way, now
pp tri - - - - fling. *mf* Now all gives way, now
pp tri - - - - fling. *mf* Now all gives way, now
pp *pp* *cres.*
ff all gives way, now all gives way, cre - a - tion
ff all gives way, now all gives way, cre - a - tion
ff all gives way, now all gives way, cre - a - tion
f all gives way, now all gives way, cre - a - tion
rit. whol - ly sinks in black-est night, cre - a - tion whol - ly sinks in black-est
rit. whol - ly sinks in black-est night, cre - a - tion whol - ly sinks in black-est
rit. whol - ly sinks in black-est night, cre - a - tion whol - ly sinks in black-est
rit. whol - ly sinks in black-est night, cre - a - tion whol - ly sinks in black-est
rit.

night. *mf* E -

night. *mf* E - ter - nal light, that high in heave - na - bove us pure - ly

night.

night.

Poco meno mosso, quasi Allegro moderato. ♩ = 96.

G *tr* *tr* *tr* *tr*

ff *dim.* *pp*

ter - nal light, that high in heave - na - bove us pure - ly shi - nest,

shi - nest, *mf* e - ter - nal

mf E - ter - nal light, that

tr *tr* *tr* *tr* *tr* *tr*

mf

e - ter - nal light, that pure - ly

light, that pure - ly shi - nest,

high in heave - na - bove us pure - ly shi - nest, *mf*

E - ter - nal light, that high in heave - na - bove us pure - ly

tr *tr* *tr* *tr* *tr* *tr*

shi - nest, de - scend thou, light e - ter - nal, de - scend thou, light e -
mf de - scend thou, light e - ter - nal, de - scend thou, light e - ter - nal,
mf de - scend thou, light e - ter - nal, de - scend thou, de -
 shi - nest, de - scend, de - scend, light e - ter - nal, de -
tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

- ter - nal, de - scend thou, *pp* *H* e -
pp de - scend . . . thou, e - ter - nal light, that high in heaven a - bove us pure - ly
pp - scend . . . thou,
pp - scend thou, de - scend . . . thou, *H* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

ter - nal light, that high in heaven a - bove us pure - ly shi - - nest,
 shi - - nest, e - ter - nal
p e - - ter - nal light, that
tr *tr* *tr* *tr* *tr* *tr* *tr*

e - ter - nal light, that pure - ly
 light that pure - ly shi - nest,
 e - ter - nal light, that high in heaven a - bove us pure - ly
 high in heaven a - bove us pure - ly shi - nest,
 shi - nest, de - scend, de - scend,
 de - scend thou, de - scend, de - scend,
 shi - nest, de - scend, de - scend,
 de - scend thou, light e - ter - nal,
 de - scend thou, de - scend thou, de - scend . . . thou,
 de - scend thou, de - scend thou, de - scend . . . thou,
 de - scend thou, de - scend thou, de - scend . . . thou,
 de - scend thou, de - scend thou, de - scend . . . thou,

Maestoso.

light e - ter - nal, light e - ter - nal, de - scend thou, de - scend thou, e -
 light e - - ter - nal, de - scend thou, de - scend thou, e -
 light e - - ter - nal, de - scend thou, de - scend thou, e -
 light e - - ter - nal, descend thou, descend thou, e -

Maestoso. *Sva*

Ped. * *Ped.* * *Ped.* * *Ped.* *

ter - nal light, and point us out the way, point us out the way. . .
 - ter - nal light, and point us out the way, point us out the way. . .
 - ter - nal light, and point us out the way, point us out the way. . .
 - ter - nal light, and point us out the way, point us out the way. . .

Sva *con Ped.*

fz *fz* *fz*

Ped. * *Ped.* * *Ped.* *

PART II.

No. 18. INTRODUCTION AND RECIT.—“WITHIN WHAT GLOOMY DEPTHS.”
Andante.

The musical score consists of six systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various dynamic markings and performance instructions:

- System 1: *pp*, *fz*, *p*, *pp*, *fz*, *p*
- System 2: *f*, *p*, *dim.*, *pp*
- System 3: *pp*, *f*, *p*, *pp*, *f*, *p*
- System 4: *pp*, *f*, *dim.*, *pp*
- System 5: *pp*, *fz*, *pp*, *f*
- System 6: *p*, *poco*, *a poco*, *cres - cen - do*, *f*

dim. *p* dim. *pp*

pp 6 6 6 6 6 6 6 6

ppp

stringendo.

B
Andante moderato, un poco mosso. SVATAVA. *sotto voce.*
 With - in what gloom - y

f *pp*

depths of for - est are we en - closed, O mis - tress dear !

pp *fp*

O'er - hang-ing crags our pathway menace, A - round us all things tell of

pp *pp* *fp*

fear. . . The ve - ry wild-beasts

C Allegro.

mp *dim.* *p* *pp* *pp*

Allegro.

fly the place: In vain one seeks a human face. My heart with dead - ly

cres. *cres.* *mf*

fright is throb - bing, No, no far - ther will I go with

cres. *f* *ff*

cres. *f* *ff*

thee, no, no, . . . no farther will I

Meno mosso, quasi tempo lmo.

f *dim.* *p* *pp*

fp

go with thee, no, no, no!

D Lento. *sotto voce.*

Lento. Thy lead - ing would I had not

pp *p*

fol - lowed, nor come to this dread - ful spot, . . . thy lead - ing

fz *dim.* *p*

would I had not followed, nor come to this dread - ful spot! . . .

cres. *mf* *p* *pp*

E

f *p*

Think, from the time you a- ged man With - in thy

p

dwell - - - ing first ap - peared,

fz

Tor - - - ment and pain thy soul has

p

known, Nor hast thou e'er had peace and

mf *dim.* *p*

com - - - fort. The might - y power which his

dolce. *F*
dim. *pp* *p dolce.*

teach - ing fields, Which from his words like rush - ing rain is pour - ing, Has bowed thy

dim. *p*

Ped. *

will, and ov - er - mas - tered thee, And driv - en thee forth from thy

f *pp*

Ped. * *Ped.* * *Ped.* *

home! How great has he made thy en - dur - ance!

p *pp*

cres. *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

How changed thy ways, de - sires, and thoughts! How

f *mf* *dim.* *p* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

dolce.

firm thy frame, so . . . weak a - fore - time!

pp

pp *dolce.* **G**

Yea, I . . . feel that all thy life till now has been

trifling, and whol - ly vain, . . . I feel that all thy

dim. *pp*

life till now has been trifling, and whol - ly vain.

f *ff*

dim. *pp*

Moderato. SVATAVA.

I ask of thee: What seekest thou?

Moderato.

O say, what leads thee ev - er on-ward?

LUDMILA.

The true God, I long to find Him: Thou know - est what He

said to me: “Remember this, my Kingdom is not earth-ly; thyself the way must

find, what - e'er it cost thee.” O - be-diently I fol-low Him.

Musical score for the piano introduction. The right hand features a melodic line with accents and dynamic markings: *pesante*, *ff*, *p*, and *pp*. The left hand plays a rhythmic accompaniment with a *sf* marking.

A *Più mosso*. SVATAVA.
 Be - hold the cleft in yon-der rock be - fore us,

Più mosso.
 Musical score for the first vocal line and piano accompaniment. The piano part includes dynamic markings *ff*, *sf*, *fz*, and *fz*.

With roots of trees and bush - es al-most covered, See, somewhat farther,

Musical score for the second vocal line and piano accompaniment. The piano part includes dynamic markings *fp*, *f*, *fz*, and *fz*. A *Ped.* marking is present at the end of the section.

high - er up, ap - pears that sign of his,

Musical score for the third vocal line and piano accompaniment. The piano part includes dynamic markings *ff*, *fz*, *fz*, *fz*, *fz*, and *fz*. A *Ped.* marking and an asterisk (*) are present at the beginning of the piano part.

the Cross, the Cross, the Cross !

Musical score for the fourth vocal line and piano accompaniment. The piano part includes dynamic markings *fz*, *fz*, *poco accel.*, and *ff*.

B *Tempo lmo.*

With it in hand he came to thee, the. Cross, the Cross!

Tempo lmo.

pp *pp*

LUDMILA.

Come, let us look. What dwells he there?

pp *dim.* *dim.* *pp* *p*

C

fpp *p*

sotto voce.

The beat - ing of my heart forewarns me, that he a - lone my

fpp *p* *dolce.* *cres.*

doubts can ban - ish. See, something moves about the cavern's entrance; — Ah, how can I re -

f *f* *f*

- strain a migh - ty cry— Forth issues someone— him - self !

fp *ff* *ff pesante.*

IVAN. I

ff *p* *dim.* *pp*

No. 20.

Poco Adagio.

Arr.—“I WAS NOT DECEIVED.”

was not de - ceived : I greet thee, my daugh - ter!

Poco Adagio. *p* *p* *pp* *pp* *Ped.*

cres. *dim.* *pp*

A *mezza voce.*

I mark thou didst not fear the gloom - y

p dim. *mf espressivo.* *Ped.* *Ped.* *Ped.* *Ped.*

for - est, the jag - ged peaks, the toil - some
pp p cresc.
*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

road, the wild - beast's howls, the thorn - y
pp mf fp cresc.
*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

B
sotto voce.
 brakes. I sure - ly thought . . . that
pp pp pp
8va.....
*Ped. * Ped. * Ped. **

thou wouldst come ! . . . In - tent thou art, be al - so con - stant, New
p p cresc.
*Ped. **

truth I will to thee . . . dis - cov - er, in - tent thou art, be al - so
mf dim.
8va.....
*Ped. **

con - stant, new truth I will to thee dis - cov - er, new truth I will to thee dis -

mf *dim.* *p*

- cov - - - er, The teaching, the teaching by the

dim. *pp* *pp* *pp* *f*

Cross . . im - parted, the teaching, the teaching by the Cross . . . im -

p *cres.* *fz* *p* *cres.* *fz*

- part - - - ed, new truth I will to thee dis - cov - er, the teach - ing, the

f *f* *f* *f* *f* *f* *f* *f*

Ped. ** Ped.* ***

teach - ing by the Cross im - part - ed, the teach - ing by the

f *ff*

Cross im - part - - ed, the bless - ing which to

dim. fp *p* *dim.* *pp*

man is grant - - - ed.

pp

Ped. * *Ped.* * *Ped.* * *Ped.* *

pp *f*

Ped. *

No. 21.

RECIT.—“ THANKS, FATHER.”

Andante.
LUDMILA.

Thanks, father, I am firm-ly re-solved to know the truth, and
Andante.
fp *f* *fz* *f* *fz*

false-hood flee, to know the truth, and falsehood flee; in meekness
f *ff*

bow be-fore the Cross, the sa-cred Cross.
pesante. *ff*

No. 22.

Allegro con brio. AIR.—“ NOW ALSO KNOW.”

IVAN.

Now al-so know, and keep it in re-
Allegro con brio. *f* *p*

- mem-brance, de- ceit and strife through-out this life a-
f *fp* *fz* *fz*

- wait us, now al - so know, and keep it

f *p*

in re - mem-brance, de - ceit and strife throughtout this life a -

pp *p*

A
- wait us; it is a hard and thorn - y path to

pp

Ped. * *pp* *Ped.* * *Ped.* *

tra - verse, through this ex - - ist - - ence toward the heaven - ly

Ped. * *Ped.* * *Ped.* * *Ped.* * *cres.* *Ped.* * *Ped.* * *Ped.* *

mezza voce.
por - tals; our strength and fame . . . pre - vail not with our

mf *p*

* *Ped.* * *Ped.* *Ped.*

Ma - ker ; in lov - - ing on - ly is the source of

pp
Ped. * *Ped.* * *Ped.* *

bliss, be - fore our Ma - ker

f *cres.*
Ped. * *Ped.* *

strength and fame pre - vail not, our strength and fame . . pre -

f *f*

- vail not with our Ma - ker, in lov - ing, in lov - - ing

p *dim.*

on - ly is the source of bliss, in

dim. *p*

lov - ing, in lov - ing is the source of bliss, in

cres.

lov - ing is the source, is the source of bliss.

f

ff

No. 23.

RECIT.—“O CEASE NOT.”

LUDMILA. *Andante.*

O cease not, O cease not, let me meek - ly hear thy teach - ing;

Andante.

fp

and let my prayers with thine as - cend on high,

f *fp* *p* *p*

and let my prayers with thine ascend on high. The

pp *dim.* *pp*

IVAN. *sotto voce.*

Moderato.
LUDMILA.

SVATAVA.

IVAN.
mezza voce.

Cross of Christ, the Cross of

Moderato.
mp

mf

I hail . . . the Cross, which takes a -

mf

The Cross . . . it was, with which . . he

Christ, . . .

mf

A

- way the load of sin, . . .

struck the sta - tue down, . . .

mf

dis - bur - - den

dim. *sempre stac.* *p*

I
 the
 thee of all thy grief, . . .
 hail . . . the Cross, which takes a - way the load of . . .
 Cross . . . it was, with which he struck the sta - tue
 sin, . . .
 down, . . .
 the sense . . . of guilt, temp - ta - tion's

mp
Sva
mezza voce.
p

mf which lifts the soul, in
mf which in his hand he
p power, from thee dis - pel,

sempre stac. *p* *mp*

dar - ing flight, toward heaven to soar.
 strong - ly swung, he strong - - - ly swung.

I

B

would make known to thee sal - va - -

B *p* *f*

mezza voce. *dim.* *dim.*

O speak on, fa - ther, near thee let me kneel, near thee

mezza voce. *dim.* *dim.*

With awe and won - der hear I what he says, yea, with

- - - tion's source,

sempre stac. mp *dim.*

let . . . me kneel . . .

awe hear . . I what he says.

temp - ta - tion's power, . . .

dim. p *p*

mf

It lifts the soul, in dar - ing flight.

mf

With fear my heart is throb - bing loud,

temp - ta - tion's

mf *dim.*

mf
O speak on, fa - ther, near thee let me
mf
with awe and won - der hear I what he
power from thee dis - pel, I would make known to thee sal -

p sempre stacc. dim. mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p dim. p
kneel, O speak on, fa - ther, near thee let . . .
p dim. p
says, with awe and won - der hear I what . . .
- va - tion's source, I would make known to thee sal - va - tion's

p pp
Ped. * Ped. * Ped. * Ped. * Ped. *

C
me . . . kneel.
he . . . says.
sotto voce.
source. . . The Cross of Christ, the Cross

pp p tranquillo.
Ped. *

mp

I hail the Cross, which takes a

mp

The Cross . . . it was, with which he

of Christ . . .

mp

sempre stac.

- way, which takes a - way the load of sin,

struck, with which he struck the sta - tue down,

dis - bur - - -

D

D

Ped.

p I hail the Cross, *pp* I hail . . .

p it was the Cross, *pp* it was the Cross, *pp* it was the

- den thee of all thy grief. . . .

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

the Cross, I hail the
 Cross
 I would make known to

p
pp
 Ped.

Cross. E
 it was the Cross.
 thee sal - va - tion's source.

dim.
ppp *pp*
 Ped. *

pp *dim.* *dim.* *ppp*
 Ped. * *Attacca.*

L'istesso tempo.

L'istesso tempo.

ppp

Ped.

The piano introduction consists of two systems. The first system has two staves, both with a treble clef and a 6/4 time signature, containing whole rests. The second system has a treble staff with a 6/4 time signature and a bass staff with a 6/4 time signature. The treble staff contains a melodic line of eighth notes, and the bass staff contains a bass line with a pedal point (pedal) indicated by a circled 'P' and a colon.

THE ATTENDANTS OF BOŘIVOJ.

pp 1st TENOR.

Gai - ly through for - est, gai - ly through mea - dow, swift - ly through mountain, swift - ly through val - ley,

pp 2nd TENOR.

Gai - ly through for - est, gai - ly through mea - dow, swift - ly through mountain, swift - ly through val - ley,

pp

The first system of the chorus features a 1st Tenor part with a treble clef and a 2nd Tenor part with a bass clef. Both parts have lyrics. The piano accompaniment consists of a treble staff and a bass staff, both with a 6/4 time signature. The piano part has a melodic line in the treble and a bass line in the bass.

Still does our com - pa - ny fol - low the game,

Still does our com - pa - ny fol - low the game,

1st BASS.

pp

Gai - ly through for - est, gai - ly through mea - dow,

2nd BASS.

The second system of the chorus features a 1st Bass part with a bass clef and a 2nd Bass part with a bass clef. Both parts have lyrics. The piano accompaniment consists of a treble staff and a bass staff, both with a 6/4 time signature. The piano part has a melodic line in the treble and a bass line in the bass.

A pp

gai - ly thro' fo - rest, gai - ly thro' mea - dow, swift - ly thro' moun - tain, swift - ly thro' val - ley,

gai - ly thro' fo - rest, gai - ly thro' mea - dow, swift - ly thro' moun - tain, swift - ly thro' val - ley,

pp

A

pp

Ped. *

2nd TENOR.

pp

Rat - tle the ar - rows borne in our qui - ver,

dim.

Still does our com - pa - ny fol - low the game. *dim.*

Still does our com - pa - ny fol - low the game.

sf *dim.* *dim.*

Ped.

1st TENOR.

pp

Rat - tle the ar - rows borne in our qui - ver, Pleasures of hunt - ing, All our en - dea - vour,

Whiz - zing we send them thro' ev - 'ry thick - et, Pleasures of hunt - ing, All our en - dea - vour,

pp

Ped.

Dar - ing, and dan - ger, Glad - ly we name.

Dar - ing, and dan - ger, Glad - ly we name. *pp*

Rat-tle the ar - rows borne in our qui - ver,

Ped ** pp Ped.*

B
pp
Whizzing we send them thro' ev-'ry thick - et, Pleasures of hunt - ing, All our en-dea - vour,

Rat-tle the ar - rows borne in our qui - ver, Whizzing we send them thro' ev-'ry thick - et,

B
pp
** Ped.*

dim. *ppp*
Dar-ing, and dan - ger, Glad - ly we name.

dim. *ppp*
Plea-sures of hunt - ing, These do we name.

mp *mf* *mp*
Ped. *

pp

Gai - ly thro' fo - rest, gai - ly thro' mea - dow, Swift - ly thro' moun - tain, swift - ly thro' val - ley,

pp

Gai - ly thro' fo - rest, gai - ly thro' mea - dow, Swift - ly thro' moun - tain, swift - ly thro' val - ley,

pp

Ped. *

Still does our com - pa - ny fol - low the game,

Still does our com - pa - ny fol - low the game,

fz *pp*

Ped. * *Ped.* *

pp

fol - - low the game.

pp

fol - - low the game.

ppp *mf* *ppp* *dim.*

Ped. * *Ped.*

First system of piano introduction. Treble clef with a melodic line of eighth notes. Bass clef with a bass line of dotted eighth notes. Dynamics: *pp* (pianissimo) and *ffz* (fortissimo forzando). Pedal marking: *Ped.*

Second system of piano introduction. Treble clef with a melodic line. Bass clef with a bass line. Dynamics: *pp* (pianissimo) and *ffz* (fortissimo forzando). A common time signature 'C' appears. Pedal marking: *Ped.*

LUDMILA.
I know the blast of yon - der hunt - ing -

SVATAVA.
Both bows and ar - rows, knives and swords, I

IVAN.
How strange an up - roar stirs this qui - et

Piano accompaniment for the vocal entry. Treble clef with a melodic line. Bass clef with a bass line. Dynamics: *pp* (pianissimo). Pedal markings: ** Ped.*

- horn, . . . And trem - ble at the song the ri - ders ut - ter.

see, . . . I make my prayer to heaven for its pro - tec - tion.

wood, . . . How strange a song dis - turbs the wont - ed still - ness!

Piano accompaniment for the vocal entry. Treble clef with a melodic line. Bass clef with a bass line. Pedal markings: ** Ped.*

poco a poco cres.

The hunts - men wild are break - ing from the thick - et,

poco a poco cres.

The hunts - men wild are break - ing from the thick - et,

poco a poco cres.

The hunts - men wild are break - ing from the thick - et,

poco a poco cres.

f O Heav - en - ly Fa - ther, grant us Thy pro - tec -

f O Heav - en - ly Fa - ther, grant us Thy pro - tec

f O Heav - en - ly Fa - ther, grant us Thy pro - tec

mf

dim.

tion.

tion.

tion.

Ped.

pp

D 1st TENOR.
Who can pre-vent our hur-ry - ing on - ward, All things as-sail - ing, All things de-stroy - ing?

2nd TENOR.
Who can pre-vent our hur-ry - ing on - ward, All things as-sail - ing, All things de-stroy - ing?

1st BASS.
Who can pre-vent our hur-ry - ing on - ward, All things as-sail - ing, All things de-stroy - ing?

2nd BASS.
Who can pre-vent our hur-ry - ing on - ward, All things as-sail - ing, All things de-stroy - ing?

D *pp*

Ped. * *Ped.* *

Who that op-pose us our ar-dour can tame? Slay we with axe, or ar-row, or cud - gel,

Who that op-pose us our ar-dour can tame? Slay we with axe, or ar-row, or cud - gel,

Who that op-pose us our ar-dour can tame? Slay we with axe, or ar-row, or cud - gel,

Who that op-pose us our ar-dour can tame? Slay we with axe, or ar-row, or cud - gel,

Ped. * *Ped.* *

Fear-less we cope with the fierc-est of wild beasts, Pleasures of hunt - ing, All our en - dea - vour,

Fear-less we cope with the fierc-est of wild beasts, Pleasures of hunt - ing, All our en - dea - vour,

Fear-less we cope with the fierc-est of wild beasts, Pleasures of hunt - ing, All our en - dea - vour,

Fear-less we cope with the fierc-est of wild beasts, Pleasures of hunt - ing, All our en - dea - vour,

Ped. * *Ped.* *

Dar-ing, and dan - ger, Glad - ly we name.

Dar-ing, and dan - ger, Glad - ly we name.

Dar-ing, and dan - ger, Glad - ly we name.

Dar-ing, and dan - ger, Glad - ly we name.

pp *Ped.* *fp*

ppp *Sva.*

No. 26. SOLO AND CHORUS.—“O WHAT A SIGHT BEFORE MY VISION.”

Andante. Bořivoj. sotto voce.

O what a sight . . . be-fore my vis - ion with -

Andante, quasi l'istesso tempo.
Sva.

- in this wood has been dis-played ! A hind was wounded by my ar - row, And,

pp *cres.*

fall - ing af-ter ma-ny strug - gles, Before an old man's feet lay dead, be-fore an

Sva.

old man's feet at length . . . lay dead.

pp *dim.* *dim.* *A*

mezza voce. *animato.*

A sin- gle sign he makes a - bove her, takes the ar - row— a mar-vel,

cres. *mf* *dim.* *sf*

The musical score is written for voice and piano. It consists of six systems of music. The first system shows the vocal line starting with 'Andante. Bořivoj. sotto voce.' and the piano accompaniment starting with 'Andante, quasi l'istesso tempo.' The piano part features a steady accompaniment with dynamics ranging from *pp* to *cres.* The second system continues the vocal line with 'in this wood has been displayed!' and the piano part with 'pp' and 'cres.' dynamics. The third system has the vocal line 'falling after many struggles, before an old man's feet lay dead, before an' and the piano part with 'dim.' dynamics. The fourth system has the vocal line 'old man's feet at length . . . lay dead.' and the piano part with 'cres.', 'dim.', and 'p' dynamics. The fifth system has the vocal line 'A single sign he makes above her, takes the arrow— a marvel,' and the piano part with 'mezza voce.', 'animato.', 'cres.', 'mf', 'dim.', and 'sf' dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

f a mar - vel, an a - maz - ing sight ! *pp dolce.* the hind is healed, un -

Ped. * *Ped.* * *Ped.* *

- wound - ed; soon she his hand in gra - ti - tude is lick - ing, the

Ped. * *Ped.* * *Ped.* *

hind is healed, un - wound - ed; soon she in gra - ti - tude his hand is

cres. *f* *dim.*

lick - ing !
1st & 2nd TENORS.
We are a - fraid, and we would fain Put all our hunt - ing

1st & 2nd BASS.
We are a - fraid, and we would fain Put all our hunt - ing

pp

quite a - way; A fear - ful shape, up - on our path,

quite a - way; A fear - ful shape, up - on our path,

dim. Appeared be-fore us here to-day!

dim. Appeared be-fore us here to-day!

dim. pp C Sva. pp Ped. *

Бо́жнов. sotto voce.

O what a love - ly youthful maid - en A - mong the rocks is yonder

Sva. cres. pp Ped. * Ped. *

sotto voce.

hid - den! Up - on my heart . . what steals so sweet - ly, What feel - ing ri - ses all un -

Sva. pp cres. dim.

bid - den, Up-on my heart what steals so sweet - ly, what feeling ri - ses all un -

Sva.

p.

cres.

bid - - - den? This prize I strive for, if I

Sva.

f dim.

p

mf

dim.

f dim.

p

cres.

may, From oth - er quest I turn a - way. Old man, I pray thee

mf

f.

f

f

Ped.

*

an - swer give me, Who thou, who she is, quick - ly say, who thou, who she is, quickly

pp dolce.

pp

Ped.

* *Ped.* *

say, Old man, I pray thee an - swer give me, Who

cres.

f

thou, who she is, quick - ly say. *p*
 CHORUS. *E*
 We are afraid, and we would fain Put all our hunt-ing
 We are afraid, and we would fain Put all our hunt-ing *pp*

quite a - way; A fear - ful shape, up - on our path, Appeared be - fore us
 quite a - way; A fear - ful shape, up - on our path, Appeared be - fore us *dim.*

here to - day. . . *pp*
 here to - day. . . *pp* *Sva* *ppp*

IVAN. *mezza voce.*

To souls in er - ror bring I know - ledge, give

cres. *f*

light for dark - ness, ban - ish i - dols.

cres. *f*
Ped.

f *mp* *dim.* *p*

God do I wor - ship, Him I serve, Him I serve, God do I

mp *dim.* *p*

wor - ship, Him I serve.

dim. *pp*
Ped.

Allegro con brio.
ALTO.

TENOR.

pp BASS.

Con - vinced are we, de - ny who can, That is the won - drous ho - ly man, con -

Allegro con brio.

pp

cres.

Con - vinced are we, de - ny who can,

cres.

- vinced are we, de - ny who can, that is the wondrous ho - ly man, the ho - ly man, con -

cres.

- vinced are we, de - ny who can, that is the wondrous ho - ly man, the ho - ly man,

cres.

f

A

- vinced are we, de - ny who can,

con - vinced are we, de - ny who can, that

A

f

con-vinced are we, de - ny who can, that

is the won-drous ho - ly man,

f

ALTO.

con-vinced are we, de - ny who can, that

is the won-drous ho - ly man,

f

is the won-drous ho - ly man, Who once to Mel - nik came a - lone, And

Who once to Mel - nik came a - lone, And

Who once to Mel - nik came a - lone, And

f

B

smote the gold - en sta-tue down,

smote the gold - en sta-tue down, that

smote the gold - en sta-tue down, that is the won - drous ho-ly man,

f

is the won - drous ho-ly man, that

that is the won - drous ho-ly man,

f

that is the won-drous ho - ly man, who

is the won - drous ho-ly man, that is the won-drous ho - ly man, who

that is the won-drous ho - ly man, who

f

once to Mel-nik came a-lone, and smote the gold-en sta-tue down,

once to Mel-nik came a-lone, and smote the gold-en statue down, and smote the gold-en

once to Mel-nik came a-lone, and smote the gold-en sta-tue down,

sta-tue down,

and smote the gold-en sta-tue down.

Convinced are we, de-ny who can, That

Convinced are we, de-ny who can, That

Convinced are we, de-ny who can, That is the wondrous ho-ly man, that

is the wondrous ho-ly man, Convinced are we, de-ny who can, That is the wondrous ho-ly man, that

is the wondrous ho-ly man,

ho - ly man,

is the won-drous ho - ly man, con -

con-vinced are we, de - ny who can, . . .

f *p* *mp* *mf*

- vinced are we, de - ny who can, that is the won-drous ho - ly man,

con -

D

D *cres.*

con -

- vinced are we, de - ny who can, that is the won-drous ho - ly man,

f

- vinced are we, de - ny who can, that is the won - drous

ff

ho - ly man, Who once to Mel - nik came a - lone, And

f Who once to Mel - nik came a - lone, And

f Who once to Mel - nik came a - lone, And

ff

smote the gold - en sta - tue down. And that young maid - en, pure and fair, Is

pp smote the gold - en sta - tue down. And that young maid - en, pure and fair, Is

pp smote the gold - en sta - tue down. And that young maid - en, pure and fair, Is

f *p* *pp*

sure - ly Prin - cess Ludmi - la, and that young maid - en, pure and fair, is
 sure - ly Prin - cess Lud - mi - la, and that young maid - en, pure and fair, is
 sure - ly Prin - cess Lud - mi - la, and that young maid - en, pure and fair, is

sure - ly Prin - cess Lud - mi - la, is sure - ly Prin - cess
 sure - ly Prin - cess Lud - mi - la, is sure - ly Prin - cess
 sure - ly Prin - cess Lud - mi - la, is sure - ly Prin - cess

Lud - mi - la.
 Lud - mi - la.
 Lud - mi - la.

Во́лнов. *sotto voce*.

Moderato.

Ah, she, for

Moderato.
Sca.....

p

whom my heart is deep-ly long-ing, Is like the sun that lights the break-ing

ff *pp*

Allegro.

day. O fa-ther, hear, thy faith I would be

f *fp* *dim.*

learn-ing, Pro- vide me need-ful guid-ance on the

f *fp*

Meno quasi tempo 1mo.

A

way,

IVAN.

Be - fore our God thou must a - base thee, Her hand in thine I

Meno quasi tempo 1mo.

A

ff

p

p

lay, to lead thee ; Thy mis - be - lief thou must a - ban - don, And strive, like her, that

f

Light to fol - low, we call the Christ, we call the Christ, we call, we

dim.

p

poco rit.

pp

B

Un poco più mosso.

I'll do what thou re - quir - est, The

call the Christ.

B

Un poco più mosso.

fz

dim.

Quasi Allegro.

hunts-man is a... child, when thou art lea - der. O lead me on wher -

Quasi Allegro.

mf

- e'er thou wilt, if she, O fa - ther, waits for me, the prize of my o -

f

- be - dience.

meno mosso.

With ma - ny sins thy soul is

meno mosso.

p *d.* *mp*

hea - vy la - den, While hers is like a li - ly set . . . in E - den.

f *f*

Andante con moto.

ppp

Ped. Ped.

Вођивор. mf

O guide me in the way, that

mf espressivo.

Ped.

I may win her, O guide me in the way, that I may win her,

dim. p pp

Thy teach - ing will I fol - low,

espressivo. cres.

** Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

kneel - ing here, thy teach - ing will I

mf dim. p pp cres.

** Ped * Ped. * Ped. * Ped.*

way, that I . . . may win her, O guide me in the

way, that I may win her.

sotto voce. B
My heart is filled with nev-er end-ing rap - - ture; O

pp speak, then, fa - ther, thou too, dearest maid, Be - lief O let me from thy lips be

pp drink - - ing, my in - most heart is now be - fore thee laid,

f *dim.* *p*

f *dim.* *p* *dim.*

f *p* *f*

pp *p* *pp*

pp *p* *pp* *p* *pp*

be - lief O let me from thy lips be drink - ing, be -

f

p *fz*

- lief O let . . me from thy lips be drink - ing, My in - most

dim. *dim.* *p* *C f*

heart . . is now . . be - fore thee laid, my in - - - most . .

accelerando. *p*

f *ff* *fp* *pp sempre.*

*Ped. ** *Ped. **

heart is . . now be - fore thee laid . .

f

*Ped. ** *Ped.* *** *tr*

My throne and seep - tre,

sotto voce. D

Sua bassa.....

these to thee I prof - fer, And Christ . . I wor - ship, these, kneeling, I

Sva bassa.....

of - fer, and Christ I wor - ship, these, kneeling, I

poco stringendo. *mf* *f*

cres. molto e stringendo. *ff*

Sva bassa.....

of - fer, and Christ I wor - ship, and Christ I wor - ship, and

p *Tempo lmo.*

p *Tempo lmo.*

Ped.

Christ . . I wor - ship. These I kneel - ing

Un poco più mosso. *f* *f*

Un poco più mosso. *cres.*

trem. Ped. * *trem. Ped.* * *trem. Ped.* * *trem. Ped.* *

of - fer.

Tempo lmo.

ff meno. *ff*

THE ATTENDANTS OF BOŘVOJ.

Piu mosso.

ALTO.

Be - hold ye, be - hold ye,

TENOR. *f*

BASS. *f* Be - hold ye, be - hold ye, behold ye, behold ye,

Behold ye, behold ye, now is our prince kneel - ing,

Piu mosso.

f

fz

now our prince is kneeling down be - fore her: no

now our prince is kneeling down be - fore her: no long - er, no long - er is he

now our prince is kneeling down be - fore her: no long - er, no long - er

fz

long - er, no long - er is he daring, fierce, and proud, no long - er, no

daring, fierce, and proud, no long - er, no long - er is he dar - ing, fierce, and

is he dar - ing, fierce, and proud, no long - er, no long - er is he dar - ing,

long - er, no long - er is he dar - ing, fierce, and proud. O would that
 proud, no long - er is he dar - ing, fierce, and proud. O would that
 fierce, and proud, is he dar - ing, fierce, and proud. O would that

pp

Voices only.

thou .. our prin-cess wert cho - sen, With beau - ty and vir - tue thou art en -
 thou our prin-cess wert cho - sen, With beau - ty and vir - tue thou art en -
 thou our prin-cess wert cho - sen, With beau - ty and vir - tue thou art en -

pp

- dowed, with beau - - ty and vir - - tue thou art
 - dowed, with beau - - ty and vir - - tue thou art
 - dowed, with beau - - ty and vir - - tue thou art

dim. *pp*

p *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

en - - - dowed. . . .

en - - - dowed. . . .

en - - - dowed. . . .

poco accel.
molto cres. *ff*

Ped. * *Ped.* * *Ped.* *

No. 32.

RECIT.—“HOW CAN I LIFT MY EYES.”

Moderato. LUDMILA. sotto voce. *f*

How can I lift my eyes to one ex - alt - ed As high as thou, and

Moderato. *fp* *dim.* *pp* *fz*

f *pp* *A Andante.*

I a sim - ple maid? The truth I came to seek, which yet I

fz *p* *dim.* *pp*

know not, And in the search has I - van given me aid, the

p *p* *dim.* *pp*

truth I came to seek, the truth I came to seek, the truth I

came, I came . . . to seek ;

And while I wait - ed, and lis - ten'd to his

teach - ing, I heard the sound of horns, the hun - ter's song,

In me the fruit of faith will hence - forth

Ped.

f *cres.* *mf* *p* *B* *pp* *mf* *dim.* *pp*

ri - pen, in me the fruit of faith will henceforth ri - pen, To thee the plea - sures of the
 chase . . . be - long, For me the stars . . .
 an - oth - er path dis - close, for me the stars an - oth - er path dis - close,
 for me the stars an - oth - er path . . . dis - close.

No. 33.

CHORUS.—“SHE WILL NOT.”

ALTO.
 TENOR.
 BASS.

She will not, she will not, she will not,
 She will not, she will not, she will not,
 She will not, she will not, she will not,

Poco Allegro.

will not, she will not, she re-jects the love he of - fers. she will not.

she will not, she re - jects the love he of - fers, she

she will not, she will not, she re-jects the love he of - fers, she will not,

Ped. * *Ped.* * *Ped.* * *Ped.* *

she will not, she re-jects the love he of - fers, she will not,

will not, she will not, she will not, she re - jects the

she will not, she re-jects the love he of - fers, she will not, she

Ped. * *Ped.* * *Ped.* * *Ped.* *

she will not, she re-jects, re - jects the love he of - fers.

love he of - fers, she re - jects the love he of - fers.

will not, she re - jects the love he of - - - fers.

Ped. * *Ped.* * *Ped.* * *Ped.* *

L'istesso tempo. БОЖИВОР.

From what a bliss - ful dream am I now a - waked.

Be - fore thy feet I pray thee : O have mer - - cy,

O have mer - - cy, O have mer - - cy,

O have mer - - cy.

f *f* *ff* *f* *mezza voce.* *dim. p* *pp* *pp* *p* *pp* *pp*

Allegro moderato.

IVAN.

A

Thy new-found God doth give thee this com - mand : .

Allegro moderato.

O daugh-ter, give thou to him thy hand.

Più animato.

Do but thou, with sweet com-pas - sion, heal the wounds his

Più animato.

heart is feel - ing, And thou shalt see, . . and

thou shalt see, that he will be a Christ - ian, that he will be a

B *mezza voce*
 Christ - - - - - ian. But do this thing, and
Poco meno mosso, quasi tempo 1mo.

p
 Ped. * Ped. * Ped. *

lo, a light of morn - - - ing shall *f*

Ped. * Ped. * Ped. *

dawn up - - - on the land, and

Ped. * Ped. * Ped. *

LUDMILA. *mf*
 I
 SVATAVA. *mf*
 There

life make bright - - - - - *dim.*

Ped. * Ped. * Ped. *

No. 35. QUARTET AND CHORUS.—“I LONG INDEED TO SEE THIS LIGHT.”

Allegro moderato.

LUDMILA.
long in - deed to see this light of morn - - - - ing, And
SVATAVA.
is but night, where art thou, light of morn - ing? What
BOŘIVOJ.
IVAN.
- er.
Allegro moderato.
mp

live that bet - ter life for me ap - point - - - - ed.
is the life of man, by fate ap - point - - - - ed?
mf
O thou that dost fore -
mf
But do this thing, and
p
Ped.

- tell . . . this light of morn - ing, My life is changed, and
lo, . . . a light of morn - ing Shall dawn up - on the

The tears we shed, our
 What is our hope, what
 henceforth will be bright er,
 land, and life make bright er,
 heart-felt prayer and long - - - ing, they raise us to the
 is our in - most long - - - ing, the tears which in the
 Cross a - bove us shi - - - ning,
 eye of love . . . are shi - ning,
 Where all was waste with -
 De - ceit and gloom, to

in, now flowers . . . are throng - ing, Up - on a life re -
 Sa - tan's realm . . . be - long - ing, De - part, when once the

The tears we shed, our
 What is our hope, what
 renewed new light . . . is shi - ning, where all was waste with -
 Cross on high is shi - ning, de - ceit and gloom, to

heart-felt prayer and long - ing, they raise us to the Cross a - bove us
 is our in - most long - ing, the tears which in the eyes of love are
 in, now flowers are throng - ing, up - on a life re - renewed new light is
 Sa - tan's realm be - long - ing, de - part, when once the Cross on high is

f *B* *cres.*
f *cres.*
cres.
B
mf *cres.*
f
f
f

shì - - - ning. *mf* In
 shì - - - ning. *mf* And
 shì - - - ning. *mf* Her
 shì - - - ning. *fz* Have con - fi - dence, ..

ff *fz* *fp*

what thou say - est God Him - self is call - ing, *mf* in what thou say - est
 yet I fol - low where that voice is call - ing, *mf* and yet I fol - low
 smile can move me, as if God were call - ing, *mf* her smile can move me,
 have con - fi - dence,

pp *ff* *fz* *dim.*

God Him - self is call - ing, *mf* in what thou say - est God Him - self is
 where that voice is call - ing, *mf* and yet I fol - low where that voice is
 as if God were call - ing, *mf* her smile can move me, as if God were
 have con - fi - dence,

pp *ff* *fz* *pp*

p
 call - ing, And yet my soul from er - ror
 call - ing, And yet I fol - low where that
 call - ing, And yet I scarce can meet her
 have con - fi - dence, . . . e - ter - - nal truth is

f *p* *pp*

molto cres.
 shrinks to rise, . . . and yet my soul from
 voice is call - ing, . . . I feel that in be - lief sal - va - tion
 saint - like eyes, and yet I scarce can
 call - ing, And who - so hears shall gain a heavenly prize, . . . and

molto cres.
pp molto espressivo. mf *molto cres.*
 Ped. *

f
 er - ror shrinks to rise, . . . and yet my
 lies, I feel that in be - lief sal - va - tion lies, I
 meet her saint - like eyes, . . . and yet I
 who - so hears shall gain a heavenly prize, . . . and who - so hears shall

f
 Ped. *

soul . . . from er - ror shrinks to
 feel that in . . . be - lief sal - va - tion
 scarce can meet, I scarce can meet her saint - like
 gain a heaven - ly prize, a heaven - ly prize, a heaven - ly

rise. *mf* O fa - ther, thou, with this thy faith - ful teach - ing,
 lies. *mf* Al - though I strug - gle, yet my soul is yield - ing,
 eyes. *mf* Re - sist - ance ends, the soul must yield sub - mis - sion,
 prize.

Hast raised me to the gate of Par - a - dise, . . . O
 The worth - less past no long - er . . . do . . . I . . . prize, . . . Al -
 O light, O life, to you my long - ing flies, . . . re -
 The

the gate of Par -
no long - er do
to you my long -
she will to E -

a dise.
I prize.
ing flies.
den rise.

Sva
fff
marcato.

Ped. CHORUS. *E* ALTO.
1st TENOR. O love, how won -
2nd TENOR. O love, how won - drous, thee who
BASS. O love, how won - drous thee who
E O love, how

Sva
tremolo.
fff

- drous, thee who can ex - tol? Here lan - guage
 can ex - tol, who can ex - tol? Here
 can ex - tol, who can ex - tol?
 won - drous, thee who can ex - tol?

fails, here lan - guage fails, and words re - main un -
 lan - guage fails, and words re - main un - spo -
 Here lan - guage fails, and words re - main un -
 Here lan - guage fails, and words re - main un -

spo - ken. O love, how se - cret,
 ken. O love, how se - cret, thee who can ex -
 spo - ken. O love, how se - cret,
 spo - ken. O love, how se - cret,

dim. molto.
dim. molto.
dim. molto.
dim. molto.

thee who can ex - plain? How won - drous, how
 - plain, who can ex - plain? How won - drous, how
 thee who can ex - plain? How won - drous, how
 thee who can ex - plain? How won - drous,

won - drous, how won - drous, how won - drous.
 won - drous, how won - drous, how won - drous.
 won - drous, how won - drous, how won - drous.
 how won - drous, how won - drous, how

O love, how se - - cret, thee who can ex -
 O love, how se - - cret, thee who can ex -
 O love, how se - - cret, thee who can ex -
 won - drous. O love, how se - cret, thee who can ex -

Ped. *pp* *dim.* *pp*

plain ?

plain ?

plain ?

plain ?

pp

Ped. * *Ped.*

G

G^{8va}

pp

Ped.

CHORUS OF ANGELS.

SOPRANOS. *sotto voce.*

mp

Through veil - ing clouds de - scend we from a - bove,

ALTOS. *sotto voce.*

mp

Through veil - ing clouds de - scend we from a - bove,

Sva.....

mf

mp
From E - den's realm, where morn is

mp
From E - den's realm, where morn is

ALTO. *mp*

Hark!

1st and 2nd TENOR. *mp*

Hark!

BASS. *mp*

Hark!

Sva.....

marcato.

cres.

al - way glow - ing, To greet this

al - way glow - ing, To greet this

Hark!

Hark!

Hark!

Sva.....

mf *f* *mf*

land, this peo - ple rich in love, to

land, this peo - ple rich in love, to

Hark !

Hark !

Hark !

Sua.....

cres.

f marcato.

greet this land, this peo - ple rich in love :

greet this land, this peo - ple rich in love :

Sua.....

f

f

ff

For it may streams of blessing
 For it may streams of blessing

Hark !
 Hark !
 Hark !

still be flow - - - - - ing, And
 still be flow - - - - - ing, And

The
 The rust - ling

Sva
Ped.

God for

God for

rust - ling wings of an - gels earth - ward go - ing,

The wings of an - gels earth - ward go - ing,

wings of an - gels earth - ward go - ing, To this our

Sua.

fff

* *Ped.*

ev - er - - more . . . His grace . . .

ev - er - - more . . . His grace . . .

To this our land may God His grace, . . .

To this our land may God His grace,

land . . . may God His grace,

Sua.

fz

Ped.

be shew
 be shew
 His grace be shew
 His grace be shew

fff

Sva.....

fz fz fz fff

* Ped.

ing.
 ing.
 ing.
 ing.
 ing.

Sva.....

*

END OF THE SECOND PART.

PART III.

The Cathedral of Velehrad. Baptism of Bořivoj and Ludmila. Priests, Nobles, People.

No. 36.

PRELUDE AND CHORUS—"MIGHTY LORD."

Allegro comodo, tempo di marcia.

f sempre staccato.

f sfz sfz

f marcato.

Sva

sfz

First system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Dynamic markings include *fz* (forzando) and *p* (piano). A section marker 'B' is placed above the treble staff.

Second system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Dynamic markings include *fz* and *p*.

Third system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Dynamic markings include *fz* and *p*.

Fourth system of musical notation. Treble clef contains a melodic line with a 'Sua' marking above it. Bass clef contains a rhythmic accompaniment. Dynamic markings include *p* and *ff* (fortissimo). A section marker 'C' is placed above the treble staff.

Fifth system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Dynamic marking includes *ff*.

Sixth system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a rhythmic accompaniment. Dynamic marking includes *ff*.

D CHORUS.
SOPRANO.

Might - y Lord, to us .. be .. gra - cious! Je - su Christ, to us .. be .. *dim.*

ALTO.

Might - y Lord, to us be gra - cious! Je - su Christ, to us be *dim.*

TENOR.

Might - y Lord, to us .. be .. gra - cious! Je - su Christ, to us .. be .. *dim.*

BASS.

Might - y Lord, to us be gra - cious! Je - su Christ, to us be *dim.*

D

gra - cious! Might - y Lord, to us .. be .. gra - cious! Je - su Christ, to us .. be .. *p* *pp*

gra - cious! Might - y Lord, to us be gra - cious! Je - su Christ, to us be *p* *pp*

gra - cious! Might - y Lord, to us .. be .. gra - cious! Je - su Christ, to us .. be .. *p* *pp*

gra - cious! Might - y Lord, to us be gra - cious! Je - su Christ, to us be .. *p* *pp*

gra - cious! Thou that all man - kind re - deem - est, Hear us when we call on

gra - cious! Thou that all man - kind re - deem - est, Hear us when we call on

gra - cious! Thou that all man - kind re - deem - est, Hear us when we call on

gra - cious! Thou that all man - kind re - deem - est, Hear us when we call on

Thee, . . . When to Thee we lift, to Thee we lift our voi - ces. . . .

Thee, . . . When to Thee we lift, to Thee we lift our voi - ces. . . .

Thee, . . . When to Thee we lift, to Thee we lift our voi - ces. . . .

Thee, . . . When to Thee we lift, to Thee we lift our voi - ces. . . .

8va
E

Might - y Lord, to us .. be ..

Might - y Lord, to us be

Might - y Lord, to us .. be ..

Might - y Lord, to us be

gra-cious! Je - su Christ, to us be gra-cious! Grant, O Lord, grant to..

gra-cious! Je - su Christ, to us be gra-cious! Grant, O Lord, grant to

gra-cious! Je - su Christ, to us be gra-cious! Grant, O Lord, grant to

gra-cious! Je - su Christ, to us be gra-cious! Grant, O Lord, grant to

this our Fa - ther-land both peace and plen - ty. Lord, do Thou have mer -

this our Fa - ther-land both peace and plen - ty. Lord, do Thou have .. mer -

this our Fa - ther-land both peace and plen - ty. Lord, do Thou have mer -

this our Fa - ther-land both peace and plen - ty. Lord, do Thou have mer -

- cy, Lord, do Thou have mer - cy.

- cy, Lord, do Thou have . . . mer - cy.

- cy, Lord, do Thou have mer - cy.

- cy, Lord, do Thou have mer - cy.

ff

Might - y Lord, to us . . be . . gra - cious! Je - su

Might - y Lord, to us . . be . . gra - cious! Je - su

Might - y Lord, to us . . be . . gra - cious! Je - su

Might - y Lord, to us . . be . . gra - cious! Je - su

ff stac.

Christ, to . . us be gra - cious! Hear us . . when we . .

Christ, to us . . be gra - cious! Hear us . . when we . .

Christ, to us . . be . gra - cious! Hear us when we

Christ, to us . . be . . gra - cious!

ff

. . call on . . Thee, . . When to Thee we lift our
 . . call on . . Thee, . . When to . . Thee we . . lift our
 call on Thee, When to . . Thee we . . lift our

voi - ces, hear us when we call on Thee,
 voi - ces, hear us when we call on Thee,
 voi - ces, hear us . . when we . . call on . . Thee,
 Hear us . . when we . . call on . . Thee,

when to . . Thee we . . lift . . our voi - ces. Grant, O
 when to . . Thee we . . lift . . our voi - ces. Grant, O
 when to Thee we lift . . our voi - ces. Grant, O
 when to Thee we lift . . our voi - ces. Grant, O

ff *stac.*

Lord, . . . grant to . . . this our Fa - ther-land both peace and

Lord, . . . grant to . . . this our Fa - ther-land both peace and

Lord, . . . grant to . . . this our Fa - ther-land both peace and

Lord, . . . grant to . . . this our Fa - ther-land both peace and

plen - ty, grant, O Lord, . . . grant to . . . this our

plen - ty, grant, O Lord, . . . grant to . . . this our

plen - ty, grant, O Lord, . . . grant to . . . this our

plen - ty, grant, O Lord, . . . grant to . . . this our

Fa - ther-land both peace and plen - ty. Lord, do Thou have

Fa - ther-land both peace and plen - ty. Lord, do Thou have

Fa - ther-land both peace and plen - ty. Lord, do Thou have

Fa - ther-land both peace and plen - ty. Lord, do Thou have

Svc

mer - - - cy.

mer - - - cy.

mer - - - cy.

mer - - - cy.

Sva

No. 37.

RECIT.—“COME HITHER!”

Moderato. IVAN. *mezza voce.*

Come hi - ther, ye whom I have taught in the faith. The

Moderato.

ho - ly bish-op stands and waits for you, While horns and drums are

sound - ing, And songs of joy all a - round . . . are heard.

mezza voce.

He would bap - tize you straight ; And

so would wash a - way the stain of sin, and would make you chil-dren of our God and

Во́лнор. А
Sav-iour. Not I a - lone and Lud-mi-la, but all Bo - he - mi - ans,

fa - ther, to be bap-tized are ea-ger, are ea-ger.

That

Lento.

hour I long for, when up - on our foreheads The sa - cred drops of

pp *fz*

LUDMILA. sotto voce.

That hour I heavenly dew are fall - ing, that hour

Sua. *fz* *p* *pp*

long for, when up - on our fore-heads the sa - cred drops of heaven-ly dew are

I long for, when up-on our foreheads the drops of heaven - ly dew are

fz

fall - ing, And we, re - pent - ant, and in Christ ac -

fall - ing, And we, re - pent - ant, and in

p *pp* *3* *3* *3* *3* *3* *3* *3*

- cept - ed, With child - like trust are on our Fa - ther call

Christ ac - cept - ed, With child - like trust, with child - like trust are on our Fa - ther

p *dim.*

*Ped. *Ped. *Ped. *Ped. **

ing, are on our Fa - ther

call - ing, with childlike trust are on our Fa - ther, are on our Fa - ther

p *pp* *fz* *f*

Sva.....

call - ing. That hour I long for, when up - on our foreheads The

call - ing. That hour I long for, when up - on our

rit. *a tempo.* *rit.* *a tempo.* *espressivo.* *p* *cres.*

Sva..... *A*

sa - cred drops, the sa - cred drops, the sa - cred drops of

fore - heads The sa - cred drops of heaven - ly

f *f* *dim.* *dim.*

f *dim.*

*Ped. *Ped. *Ped. *Ped. **

heavenly dew are fall-ing,
 dew . . . are fall-ing,

dim. *p* *tr* *tr* *dim.*
Ped. * *Ped.* *pp* * *Ped.* * *Ped.* **B** *

that
tr *pp* *tr* *pp*
Ped. * *Ped.* * *Ped.* *

that hour, that hour I long for, when up-on our
 hour, that hour I long for, when upon our foreheads the sa - cred

mp *mf* *f* *f*
Sua.....
fz *fz*

foreheads the sa - cred drops . . . of heaven - ly . . . dew are
 drops, the sa - cred drops of heaven - ly dew are
Sua.....
fz *p*
 * *Ped.* * *Ped.* * *Ped.* *

mezza voce.

fall-ing. Bap -

fall-ing.

p *dim.* *pp* *pp* *pp*

Ped. * *Ped.* * *Ped.* *

- tis-mal wa-ters pu-ri-fy the spi-rit, The might-y wings of prayer it dares to

mp *fz* *p*

poco marcato.

bor-row, *mezza voce.*

Bap-tis-mal wa-ters pu-ri-fy the spi-rit, the might-y wings of

mf *mf*

Bap-tis-mal wa-ters pu-ri-fy the

prayer it dares to bor-row, Bap-tis-mal wa-ters pu-ri-fy the

fz *p* *fz* *mf* *cres.*

spi - rit, the might - y wings of prayer it dares to bor - row, the
 spi - rit, the might - y wings of prayer it dares to bor - row, the

might - - y wings of prayer it dares to bor - row, *dim.*
 might - - y wings of prayer it dares to bor - row, Which

Which bear it heaven - ward, to the home it looks for,
 bear . . it heaven-ward, to the home it looks for, which

which bear it heavenward, which bear it
 bear it heaven-ward, which bear it heaven-ward, to the

pp dolce. *pp dolce.* *mf* *f* *dim.*

fz *dim.* *f* *dim.* *f* *dim.* *pp* *dim.*

Ped. * *Ped.* * *Ped.* *

heaven-ward to the home it looks for.

home . . . it looks for. *mf* The

p *pp* *E*

The font com-pletes . . . what first be-gan in

font completes, the font com-pletes what first be-gan in sor-row, the

p *molto cres.*

sor-row, the font com-pletes, the font com-pletes what

font com-pletes, the font completes, the font com-pletes what

mf *ff*

first . . . be-gan in sor-row. Dis-til thou, dis-til thou, dis-

first . . . be-gan in sor-row. Dis-til thou, dis-

p *dim.* *p* *pp* *pp*

Ped. * *Ped.* *

til thou, dew of grace in - dwell - ing, Of . . . love . . . the
 til thou, dew of grace in - dwell - ing, Of

to - ken, and to love im - pell - ing. That hour,
 love the to - ken, and to love im - pell - ing. That hour, *Sva*..... that

that hour I long for, when up - on our foreheads the sa - cred
 hour I long for, when up - on our foreheads the sa - cred drops, the sa - cred

drops . . . of heaven - ly . . . dew are fall - ing.
 drops of heaven - ly dew are fall - ing.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff *p* *f* *fz* *fz* *p* *ff* *dim.* *G* *tr* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

And we, re-pent - ant, and in Christ ac -

And we, re-pent - ant, and in Christ ac -

tr tr tr

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cept - ed, With child - like trust are on our Fa - ther

cept - ed, With child - like trust are on our Fa - ther

tr pp morendo.

Ped. * Ped. * Ped. * Ped. * Ped. *

call - ing, are on .. our .. Fa - ther

call - ing, are on our Fa - ther

pp f

f pp

call - ing. . . pp

call - ing. . .

fz pp

Ped.

LUDMILA. *mezza voce.*

Moderato. *f*

Inow have reach'd the ve-ry height of long-ing, To heaven, O Father, thou wilt

Moderato. *pp* *fz*

mp *f*

lead me on; and teach me how to serve my Lord and Mas-ter. I

p *pp* *f*

see the way, I see the way to Par-a-dise a-bove. Through faith I fear not earthly

fz *p* *ff* *pp*

mf *f*

sor-rows. The throne of God, of splendour mar-vellous, the throne of God, of

fz *p* *ff*

ff

splen-dour mar-vel-lous, ap-pears be-fore mine eyes, my soul up-lift-ing.

f *ff*

IVAN. *mezza voce.*

Now kneel ye both be - fore the bish - op's pre - sence. An - gel - ic hosts be -

- hold you from the skies. Bap - tis - mal grace be yours in much a - bun - dance. Now

rise as Christ - ians, and as part - ners rise.

Let songs re - sound, our thankful joy con - fess - ing, And let us wish them health and wealth and

bles - sing, and let us wish them health and wealth and bles - - ing.

Andante maestoso.

SOPRANO.
Now kneel ye both be - fore the bish - op's

ALTO.
Now kneel ye both be - fore the bish - op's

TENOR.
Now kneel ye both be - fore the bish - op's

BASS.
Now kneel ye both be - fore the bish - op's

Andante maestoso.
ff *pesante.*

presence. An - gel - ic hosts be - hold, be -

presence. An - gel - ic hosts be - hold, be -

presence. An - gel - ic hosts be - hold, be -

presence. An - gel - ic hosts be - hold, be -

ff

A Allegro moderato.

- hold you from the skies.

- hold you from the skies.

- hold you from the skies. *mf* Let songs resound, our

- hold you from the skies.

A Allegro moderato.
fz *mf*

Let songs re-sound, our thank - - ful

Let songs re-sound, let songs re-sound, our

thank - ful joy . . con - fess - ing, Let songs re-sound, our thank - ful

Let songs re-sound, let songs re-sound, our

joy con - fess - ing, And let us wish them health . . . and

thank-ful joy con - fess - ing, And let us wish them health . . . and

joy con - fess - ing, And let us wish them health . . . and

thank-ful joy con - fess - ing, And let us wish them health . . . and

Sva.....

wealth and . . . bless - ing.

wealth and . . . bless - ing.

wealth and . . . bless - ing.

wealth and . . . bless - ing.

Sva.....

B *Andante maestoso.*

Bap - tism - al grace be yours in much . . a -

Bap - tism - al grace be yours in much a -

Bap - tism - al grace be yours in much . . a -

Bap - tism - al grace be yours in much a -

Andante maestoso.

- bun-dance, Now rise, now rise as Christ - ians,

- bun-dance, Now rise, now rise as Christ - ians,

- bun-dance, Now rise, now rise as Christ - ians,

- bun-dance, Now rise, now rise as Christ - ians,

C *Allegro moderato.*

and as part - ners rise.

and as part - ners rise.

and as part - ners rise. Both heaven and earth our

and as part - ners rise.

C *Allegro moderato.*

trem.

mf

Both heaven and earth our voi - ces
 Both heaven and earth our voi - ces hear de -
 voi - ces hear de - light - ed, both heaven and earth our voi - ces hear de -
 Both heaven and earth our voi - ces hear de -

- hear .. de - light - ed: O sing ye, sing ye Al - le -
 - light - ed: O sing ye, sing ye Al - le - lu - ia, Al - le -
 - light - ed: O sing ye, sing ye Al - le - lu - ia, Al - le -
 - light - ed: O sing ye, sing ye Al - le - lu - ia, Al - le -

Sva

- lu - ia, all u - ni - ted.
 - lu - ia, all u - ni - ted.
 - lu - ia, all u - ni - ted.
 - lu - ia, all u - ni - ted.

Sva

f

No. 41. SOLO AND CHORUS.—“HOLY GHOST, TO EARTH DESCENDING.”

Allegretto. ♩ = 58.

First system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is a bass clef with the same key signature and time signature. The piece begins with a piano (*ff*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line consists of quarter notes. A *f* dynamic marking appears later in the system.

Second system of musical notation. The upper staff continues with chords and melodic fragments. The lower staff features a steady eighth-note accompaniment. Dynamics include *f* and *ff*.

Third system of musical notation. The upper staff contains dense chordal textures. The lower staff continues with eighth-note accompaniment. Accents (>) are placed above several notes in the lower staff.

Fourth system of musical notation. The upper staff features a melodic line with some grace notes. The lower staff has a bass line with some rests. Dynamics include *f*.

Fifth system of musical notation. The upper staff continues with a melodic line. The lower staff features a bass line with some rests. Dynamics include *mf*, *dim.*, and *pp*.

pp

A un poco meno mosso. IVAN. *mf*

Ho - ly Ghost, to

un poco meno mosso. (♩ = 42.)

mf *dim.* *p*

earth . . de - scend-ing, Un - to all Thy love . . com - mend-ing,

fz *p* *mf*

Grace to them and us . . ex -

dim. *p* *f*

- tend-ing, Now . . Thy won - drous work be - gin.

p *cres.*

B
mf

Christ, . . who by Thy
Cross hast bought us, Thou, who free re - demp - tion wrought
us, Come, and make them pure with -
in, Cleanse their souls . . from stain . . of sin.
Ho - ly Ghost, to

mf *dim.* *p* *cres.* *p* *mf* *mf* *f* *dim.* *p*

Ped.

C *mf*

earth . . de - scending, Un - to all Thy love . . com - mend - ing,

mezza voce.
Grace to them and us . . ex - tend - ing,

Now . . Thy won - drous work be - gin.

CHORUS OF PRIESTS. TENOR. *f*

BASS. *f*

Grace to them and us . . ex -

Grace to them and us . . ex -

p *cres.* *f*

- tend - ing, Now . . Thy won - drous work be - gin.

- tend - ing, Now . . Thy won - drous work be - gin.

f

SOPRANO. *ff* *Andante maestoso.*
 Let songs re - sound, our thank - ful joy con -

ALTO. *ff*
 Let songs re - sound, our thank - ful joy con -

TENOR. *ff*
 Let songs re - sound, our thank - ful joy con -

BASS. *ff*
 Let songs re - sound, our thank - ful joy con -

Andante maestoso.
fff pesante. *Sva...*

fess - ing: *ff* And let us wish them health and

fess - ing: *ff* And let us wish them health and

fess - ing: *ff* And let us wish them health and

fess - ing: *ff* And let us wish them health and

fff pesante.

A Allegro moderato.
 wealth and bless - ing.

wealth and bless - ing.

wealth and bless - ing. *mf* Both heaven and earth our

wealth and bless - ing.

A Allegro moderato.
ffz > *mf*
trem.

Both heaven and earth our voi - ces hear de -

Both heaven and earth our voi - ces hear de - light -

voi - ces hear de - light - ed, Both heaven and earth our voi - ces hear de - light -

Both heaven and earth our voi - ces hear de - light -

- light - ed: O sing ye, sing ye Al - le - lu - ia, Al - le - lu - ia! . . .

- ed: O sing ye Al - le - lu - ia!

- ed: O sing ye, sing ye Al - le - lu - ia, Al - le - lu - ia!

- ed: O sing ye, sing ye Al - le - lu - ia, Al - le - lu - ia!

Seva.

all u - ni - ted, Al - le - lu - ia, Al - le - lu - ia. . .

all u - ni - ted, Al - le - lu - ia, Al - le - lu - ia. . .

all u - ni - ted, Al - le - lu - ia, Al - le - lu - ia. . .

all u - ni - ted, Al - le - lu - ia, Al - le - lu - ia. . .

Seva.

Attacca.

No. 48. SOLO AND CHORUS.—“POWERS THAT DWELL IN HEAVENLY PLACES.”

Allegretto, quasi tempo lmo. SVATAVA. *mf*

Powers that dwell in

Allegretto, quasi tempo lmo.

mf *dim.* *p*

heaven - ly pla - ces, Plant with - in them Christ - ian gra - ces,

mf *dim.* *p* *mf*

Turn a - way from sin . . their

mf *dim.* *p* *fz*

fa - ces, Stand - ing al - way at their side.

f

Teach them both from

A mf

dim. *mp*

life . . to gath - er Trust . . in God, their lov - ing Fa - -

ther ; While their hearts in Him con -

- fide, Grief . . will cease, . . and joy . . a - bide,

Teach them both from

life . . to ga - ther trust in God, their lov - ing Fa - ther ;

mf

while their hearts in Him . . con -

dim. *p* *fz*

- fide, grief will cease, and joy a - bide, grief . . will

f *p* *cres.* *f* *mf*

cease, . . and joy . . a - bide.

C

CHORUS OF WOMEN AND GIRLS. SOPRANO.

While their hearts in Him . . con -

ALTO.

While their hearts in Him . . con -

f *f* *f*

- fide, Grief will cease, . . and joy a - bide.

- fide. Grief will cease, and joy a - bide.

ff *ff*

SOPRANO. *Andante maestoso.*
ff Let songs re - sound, our thank - - ful

ALTO. *ff* Let songs re - sound, our thank - - ful

TENOR. *ff* Let songs re - sound, our thank - - ful

BASS. *ff* Let songs re - sound, our thank - - ful

Andante maestoso.
Sva.....
ff pesante.

joy con - fess - - ing, And let us wish them

joy con - fess - - ing, And let us wish them

joy con - fess - - ing, And let us wish them

joy *Sva.....* con - fess *Sva.....* - - ing, And let us wish them

health and wealth and bless - - - - ing.

health and wealth and bless - - - - ing.

health and wealth and bless - - - - ing.

health and wealth and bless - - - - ing.

A L'istesso tempo.

SVATAVA. *mezza voce.*

L'istesso tempo.

Thou, that rul - est all cre -

pp

Ped.

**Ped.*

**Ped.*

**Ped.*

a - - - tion,

Guide of ev' - ry faithful na - tion,

Ped.

**Ped.*

**Ped.*

**Ped.*

**Ped.*

**Ped.*

**Ped.*

o - pen Thou Thy will - ing hand,

Thou that rul - est

dim.

Ped.

**Ped.*

**Ped.*

**Ped.*

all cre - a - - - - tion,

Guide of ev' - ry

mf

Ped.

**Ped.*

**Ped.*

**Ped.*

**Ped.*

faithful na - tion, o - pen Thou . . Thy will - - - ing hand, Guard Thy

dim.

p

dim.

true . . . Bo - he - - - mian land.

B 1st CHOIR.
SOPRANO.

Thou, that rul - - est all cre - a - tion, Thou, *f*

f ALTO.

Thou, that rul - - est all cre - a - tion, Thou, *f*

f TENOR.

Thou, that rul - - est all cre - a - tion, Thou, *f*

f BASS.

Thou, that rul - - est all cre - a - tion, Thou, *f*

2nd CHOIR.

Thou, that rul - est all cre - *ff*

Thou, that rul - est all cre - *ff*

Thou, that rul - est all cre - *ff*

Thou, that rul - est all cre - *ff*

B

ff marcato e staccato.

ff Ped. 3 3 * Ped. 3 3 * Ped. 3 3 *

Guide of ev - 'ry faith-ful na - tion,
 Guide of ev - 'ry faith-ful na - tion,
 Guide of ev - 'ry faith-ful na - tion,
 Guide of ev - 'ry faith-ful na - tion,
 - a - tion, Thou, Guide of ev - 'ry faith-ful
 - a - tion, Thou, Guide of ev - 'ry faith-ful
 - a - tion, Thou, Guide of ev - 'ry faith-ful
 - a - tion, Thou, Guide of ev - 'ry faith-ful
 3
 Ped. * Ped. *
 0 - - pen Thou Thy will - ing hand,
 0 - - pen Thou Thy will - ing hand,
 0 - - pen Thou Thy will - ing hand,
 0 - - pen Thou Thy will - ing hand.
 na - tion, O - - pen Thou Thy will - ing
 na - tion, O - - pen Thou Thy will - ing
 na - tion, O - - pen Thou Thy will - ing
 na - tion, O - - pen Thou Thy will - ing
 3
 Ped.

ff

Guard Thy true Bo - he-mian land,

Guard Thy true Bo - he-mian land,

Guard Thy true Bo - he-mian land,

Guard Thy true Bo - he-mian land.

hand, Guard Thy true Bo - he-mian

hand, Guard Thy true Bo - he-mian

hand, Guard Thy true Bo - he-mian

hand, Sea... Guard Thy true Bo - he-mian

ff

Ped. * *Ped.* *

ff

guard, O guard Thy true . . Bo - he - mian land.

guard, O guard Thy true . . Bo - he - mian land.

guard, O guard Thy true Bo - he - mian land.

guard, O guard Thy true . . Bo - he - mian land.

land, guard Thy true . . Bo - he - mian land.

land, guard Thy true . . Bo - he - mian land.

land, guard Thy true . . Bo - he - mian land.

land, Sea... guard Thy true . . Bo - he - mian land.

ff

SVATAVA.

C mf

Thou, that rul-est all cre-

IVAN. *mf*

1st & 2nd CHORUS. Thou, that rul-est

pp Thou, that rul-est

pp Thou, that rul-est

p *mp espressivo.*

Ped. * *Ped.* * *Ped.* *

- a - - - - - tion, Guide of ev - - - 'ry

all cre - a - - - - tion, Guide of ev - - - 'ry

p O! o - - - pen Thou Thy will - ing hand,

p O! o - - - pen Thou Thy will - ing hand,

all cre - a - - - - tion, Guide of ev - - - 'ry

all cre - a - - - - tion, Guide of ev - - - 'ry

all . . . cre - a - - - - tion, Guide of ev - - - 'ry

p

faith - ful na - tion, O - pen Thou Thy will - - - ing

faith - ful na - tion, O - - - pen Thou Thy

O - pen Thou Thy will - - - ing

faith - ful na - tion, O - pen Thou Thy will - - - ing

faith - ful na - tion, O - pen Thou Thy will - - - ing

Ped.

Detailed description: This system contains six staves. The top two staves are vocal parts with lyrics. The middle three staves are piano accompaniment. The bottom staff is the grand staff (treble and bass clefs) with a 'Ped.' marking at the end. Dynamics include *fz*, *p*, and *fz*. There are triplets and slurs throughout.

hand, Guard Thy true Bo - he - - - mian

will - - - ing hand,

hand, Guard Thy

hand, Guard Thy

hand, Guard, O guard Thy

hand, Guard, O guard Thy

Ped. * Ped.

Detailed description: This system contains six staves. The top two staves are vocal parts with lyrics. The middle three staves are piano accompaniment. The bottom staff is the grand staff with a 'Ped.' marking and an asterisk '* Ped.' at the end. Dynamics include *p*. There are triplets and slurs throughout.

land, . . . Where, through life's in - -

mf Guard thy true Bo - he - mian land, . . . Where, through life's in - -

true Bo - he - mian land, Where, through life's in - -

true Bo - he - mian land, Where, through life's in - -

true Bo - he - mian land, . . . Where, through life's in - -

true Bo he - mian land, Where, through life's in - -

Sca . . .

- con-stant phas - es, Still in song are heard Thy prais - - es.

- con - stant phas-es, Still in song are heard Thy prais - - es.

- con-stant phas - es, Still in song are heard Thy prais - - es.

- con-stant phas - es, Still in song are heard Thy prais - - es.

- con-stant phas - es, Still in song are heard Thy prais - - es.

- con-stant phas - es, Still in song are heard Thy prais - - es.

Sca . . .

Ped. *

No. 45. SOLI AND CHORUS.—“MIGHTY LORD, TO US BE GRACIOUS.”

Allegro vivace (alla breve).

p LUDMILA.
Might - y Lord, to us .. be .. gra - cious! Je - su

SVATAVA.
Might - y Lord, to us be gra - cious! Je - su

BOŘIVOJ.
Might - y Lord, .. to us .. be .. gra - cious! Je - su

p IVAN.
Might - y Lord, to us be gra - cious! Je - su

pp
Allegro vivace (alla breve).

Ped. * *Ped.* * *Ped.* * *Ped.* *

Christ, to us be gra - cious!

Christ, to us .. be .. gra - cious!

Christ, to us .. be .. gra - cious!

Christ, to us be gra - cious!

CHORUS. SOPRANO. *pp*

ALTO. Might - y Lord, to us .. be ..

TENOR. Might - y Lord, to us be

BASS. Might - y Lord, to us .. be ..

Might - y Lord, to us be

fz *marcato.*

Ped. * *Ped.* * *Ped.* *

Might - y

Might - y

Might - y

Might - y

gra - cious ! Je - su Christ, to us be gra - cious !

gra - cious ! Je - su Christ, to us be gra - cious !

gra - cious ! Je - su Christ, to us be gra - cious !

gra - cious ! Je - su Christ, to us be gra - cious !

p

Lord, to . . us be gra - - - cious ! Je - su Christ, to . .

Lord, to us . . be . . gra - cious ! Je - su Christ, to

Lord, to us . . be . . gra - cious ! Je - su Christ, to

Lord, to us . . be . . gra - cious ! Je - su Christ, to

pp

Lord, be gra - cious !

Lord, be gra - cious !

Lord, be gra - cious !

Lord, be gra - cious !

Af

us be gra - - cious ! Thou, . . . of

us . . be . . gra - cious ! Thou, . . . of

us . . be . . gra - cious ! Thou, . . . of

us . . be . . gra - cious ! Thou, . . . of

mf Christ, be gra - cious, Je - su Christ, to us . . be . .

mf Christ, be gra - cious, Je - su Christ, to us be

mf Christ, be gra - cious, Je - su Christ, to . . us be gra - -

Christ, be gra - cious, Je - su Christ, to us be

Sva

cres.

all man - kind . . . the Sa - viour, Thou, of

cres. all man - kind . . . the Sa - viour, Thou, of

cres. all man - kind . . . the Sa - viour, Thou, of

cres. all man - kind . . . the Sa - viour, Thou, of

cres. all man - kind . . . the Sa - viour, Thou, of

cres. gra - cious, Je - su Christ, to us be gra - cious ! Thou, of

cres. gra - cious, Je - su Christ, to us be gra - cious ! Thou, of

cres. cious, Je - su Christ, to us be gra - - cious ! Thou, of

cres. gra - cious, Je - su Christ, to us be gra - cious ! Thou, of

Sva

Be Thou
 Be Thou gra - cious, be Thou
 gra - - cious, be Thou gra - cious, be Thou gra - cious, be Thou
 Be Thou gra - cious, be Thou gra - cious, be Thou
pp *pp*

Might
 Might
 gra - - cious, be Thou gra - - - - cious!
 gra - - cious, be Thou gra - - - - cious!
 gra - - cious, be Thou gra - - - - cious!
 gra - - cious, be Thou gra - - - - cious!
mp *mp*

y Lord, to us be gra - cious! Je - sus
 ty Lord, to us be gra - cious, Lord,
 Christ, to . . us, be gra - cious!
 be gra - cious!
 Might - y Lord,
 Might - y . .

mf
p
mf
pp
fz

to us be gra - - - cious !

Lord, to . . us . . . be . . gra - - - - - cious !

Might - y

dim.

mf

Might - y Lord, to

Might - y Lord, to us be gra - cious !

Lord, O might - y Lord, to us be gra - cious !

cres.

Dvořák—"Saint Ludmila."—Novello, Ewer and Co.'s Octavo Edition.

C

Might - y Lord, to us be gra
 Might - y Lord, to us be
 Might - y Lord, to us be
 Might - y Lord, to us be

Might - y Lord, to us be gra - cious,
 us be gra - cious, be Thou gra - cious,
 Might - y Lord, to us be gra - cious,
 Might - y Lord, to us be gra - cious,

Might - y Lord, to us be gra - cious,
 3 3 3 3 C
 f fz fz

- - cious! Je - su Christ, to us be gra - - cious! Might
 gra - cious! Je - su Christ, to us be gra - cious! Might
 gra - cious! Je - su Christ, to us be gra - cious! Might
 gra - cious! Je - su Christ, to us be gra - cious! Might

Be Thou gra - cious, Might - y
 Be Thou gra - cious, Might - y
 Be Thou gra - cious, Might - y
 Be Thou gra - cious, Might - y

Be Thou gra - cious, Might - y
 f

- - - - - y Lord, to us be
 - - - - - y Lord, to us be
 - - - - - y Lord, to us be
 - - - - - y Lord, to us be
 Lord, to us be gra - - cious! Je - su Christ, to us be gra -
 Lord, to us . . be . . gra - cious! Je - su Christ, to us . . be . .
 Lord, to us . . be . . gra - cious! Je - su Christ, to us . . be . .
 Lord, to us . . be . . gra - cious! Je - su Christ, to us . . be . .
 gra - cious, *f* Lord, be gra - - cious, Christ, be
 gra - cious, *f* Lord, be gra - - cious, Christ, be
 gra - cious, *fz* Lord, be gra - - cious,
 gra - cious, *fz* Lord, be gra - - cious,
 - - cious, be Thou gra - cious, *fz* be Thou gra - -
 gra - cious, be Thou gra - cious, *fz* be Thou gra - -
 gra - cious, *fz* be Thou gra - cious,
 gra - cious, *fz* be Thou gra - cious,
fz *fz*

gra - - cious, Might - y Lord, to . . us be

gra - - cious, Might - y Lord, to . . us be

Christ, be gra - - cious, Lord, be

Christ, be gra - - cious, Lord, be

- cious, be Thou gra - cious, Lord, be gra -

- cious, be Thou gra - cious, Lord, be gra -

be Thou gra - cious, Lord, be gra -

be Thou gra - cious, Lord, be gra -

fz *fz* *fz*

gra - - cious!

gra - - cious!

gra - - cious!

gra - - cious!

- cious!

- cious!

- cious!

- cious!

- cious!

- cious!

Lord,

fz *f marcato*

D

us be gra-cious, be Thou gra - - - - - cious!

Might - y Lord, O might - y Lord, to us be gra-cious,

be gra - - - - - cious,

Lord, be

Je - - su Christ, to us be gra-cious, Je - su Christ, to us be gra -

be Thou gra - - - - - cious!

Je - - su

be Thou gra - - - - - cious,

gra - - - - - cious,

cious, be Thou gra - - - - -

Christ, to us be gra - - - - -

cious, be Thou gra - - - - -

Might - y Lord, to us be gra-cious, be Thou gra - - - - -

Might - y Lord, to us be gra-cious, be Thou gra - - - - -

f
 when we call, when we call, hear us when we . .
 when we call, when we call, hear us when we . .
 when we call, when we call, hear us when we . .
 when we call, when we call, hear us when we . .
 call on Thee, when we call, hear us when . .
 call on Thee, when we call, hear us when . .
 call on Thee, when we call, hear us when . .
 call on Thee, when we call, hear us when . .
fz fz

call . . on . . Thee, . . . Might - y Lord, to us be gra - cious !
 call . . on . . Thee, . . . Might - y Lord, to us be gra - cious !
 call . . on . . Thee, . . . Might - y Lord, to us be gra - cious !
 call . . on . . Thee, . . . Might - y Lord, to us be gra - cious !
 we call on Thee, . . . Might - y Lord, to us be gra - cious !
 we call on Thee, . . . Might - y Lord, to us be gra - cious !
 we call on Thee, . . . Might - y Lord, to us be gra - cious !
 we call on Thee, . . . Might - y Lord, to us be gra - cious !
Sua...
fz fz f

glad - ness, peace, and plen - ty, free - dom, glad - ness, peace, and
 glad - ness, peace, and plen - ty, free - dom, glad - ness, peace, and
 glad - ness, peace, and plen - ty, free - dom, glad - ness, peace, and
 glad - ness, peace, and plen - ty, free - dom, glad - ness, peace, and
 peace, and plen - ty, free - dom, glad - ness, free - dom, glad - ness, peace and plen - ty, free - dom,
 peace, and plen - ty, free - dom, glad - ness, free - dom, glad - ness, peace and plen - ty, free - dom,
 peace, and plen - ty, free - dom, glad - ness, free - dom, glad - ness, peace and plen - ty, free - dom,
 peace, and plen - ty, free - dom, glad - ness, free - dom, glad - ness, peace and plen - ty, free - dom,
 Sua.....
 plen - ty, peace, and plen - ty,
 plen - ty, freedom, gladness, peace, and plen - ty, free - dom, gladness, peace, and #plen - ty,
 plen - ty, freedom, gladness, peace, and plen - ty, free - dom, gladness, peace, and plen - ty,
 plen - ty, freedom, gladness, peace, and plen - ty, free - dom, gladness, peace, and plen - ty, *Poco tranquillo*.
 glad - ness, free - dom, glad - ness, peace, and plen - ty, free - dom,
 glad - ness, free - dom, glad - ness, peace, and plen - ty, #free - dom,
 glad - ness, free - dom, glad - ness, peace, and plen - ty, free - dom,
 glad - ness, free - dom, glad - ness, peace, and plen - ty, free - dom,
 glad - ness, free - dom, glad - ness, peace, and plen - ty, free - dom, *Poco tranquillo*.
mp *pp*

glad - ness, free - dom, glad - ness, peace, and plen - - ty.
 glad - ness, free - dom, glad - ness, peace, and plen - - ty.
 glad - ness, free - dom, glad - ness, peace, and plen - - ty.
 glad - ness, free - dom, glad - ness, peace, and plen - - ty.

Grant us al - way
 us al way

Grant
 Grant

Musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *dim.*, *pp*, *p*, and *ppp*. The piano part features a prominent accompaniment in the right hand and a rhythmic accompaniment in the left hand.

J a tempo.

freedom, gladness, peace, and plenty,
 freedom, gladness, peace, and plenty,
 freedom, gladness, peace, and plenty,
 freedom, gladness, peace, and plenty,
 freedom, gladness, peace, and plenty,
 Grant us al - way free - dom, glad - ness,
 Grant us al - way free - dom, glad - ness,
 Grant us al - way free - dom, glad - ness,
 us al - way free - dom, glad - ness,

free - dom, glad - ness, free - dom, gladness, peace, and plen - ty, free - dom, glad - ness,
 free - dom, glad - ness, free - dom, gladness, peace, and plen - ty, free - dom, glad - ness,
 free - dom, glad - ness, free - dom, gladness, peace, and plen - ty, free - dom, glad - ness,
 free - dom, glad - ness, free - dom, gladness, peace, and plen - ty, free - dom, glad - ness,
 free - dom, glad - ness, free - dom, gladness, peace, and plen - ty, free - dom, glad - ness,
 peace, and plen - ty, free - dom, glad - ness, peace, and plen - ty,
 peace, and plen - ty, free - dom, glad - ness, peace, and plen - ty,
 peace, and plen - ty, free - dom, glad - ness, peace, and plen - ty,
 peace, and plen - ty, free - dom, glad - ness, peace, and plen - ty,
 peace, and plen - ty, free - dom, glad - ness, peace, and plen - ty,
 peace, and plen - ty, free - dom, glad - ness, peace, and plen - ty,
 peace, and plen - ty, free - dom, glad - ness, peace, and plen - ty,

Tempo 1mo.

dan do. *pp* glad-ness, peace and plen-ty.

glad-ness, peace and plen-ty.

glad-ness, peace and plen-ty.

glad-ness, dan do. and plen-ty. *Tempo 1mo.*

glad-ness, peace, and plen-ty. *pp*

glad-ness, peace, and plen-ty. *pp*

glad-ness, peace, and plen-ty. *pp*

glad-ness, peace, and plen-ty. *pp*

glad-ness, peace, and plen-ty. *pp*

dan do. *Tempo 1mo.*

Ped.

L

ff Lord, our God, have mer-

ff Lord, our God, have mer-

ff Lord, our God, have mer-

ff Lord, our God, have mer-

L *ff*

The musical score is arranged in a standard format with vocal staves and piano accompaniment. The vocal parts include Soprano (Sva.), Alto (Alto), Tenor (Tenor), and Bass (Bass). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "Lord, our God, have mercy, have mercy, have mercy, up." The score includes dynamic markings such as *ff* and *Ped.*, and performance instructions like *Sva.* and *Ped.*. The music is in a major key and 4/4 time.

The musical score is arranged in two systems. The first system contains vocal parts for Soprano, Alto, Tenor, and Bass, each with lyrics: "- on . . . us, up - on". Below the vocal parts is the piano accompaniment, consisting of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The piano part includes dynamic markings such as *ff* and *ff*. The second system continues the vocal parts, with the lyrics "us. . ." repeated for each voice part. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand, including a *ff* marking. The score concludes with a *ff* marking in the piano part.

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7.	C major	5	0	17.	F major... ..	4	0
8.	A minor... ..	5	0	18.	B♭ major	5	0
9.	D major... ..	5	0	19.	D major... ..	5	0
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11.	A major	4	0				

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EDWARD BROOME.				J. MAUDE CRAMENT.			
HYMN OF TRUST ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
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LIGHT OF ASIA ...	3/0	3/6	5/0	W. CROTCH.			
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OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	W. H. CUMMINGS.			
T. A. BURTON.				FAIRY RING ...	2/6	—	—
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	W. G. CUSINS.			
MARTINET (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	TE DEUM, IN B FLAT ...	1/6	—	—
TRAGEDY OF COCK ROBIN (Short Action Piece) (Children's voices) (SOL-FA, 0/3) ...	0/8	—	—	B. J. DALE.			
YARN OF THE NANCY BELL (Boys' voices) ...	1/0	—	—	BEFORE THE PALING OF THE STARS ...	1/0	—	—
(DITTO, SOL-FA, 0/6) ...	1/0	—	—	FÉLICIEN DAVID.			
W. BYRD.				DESERT (Male voices) (SOL-FA, 0/8) ...	1/6	2/0	3/0
MASS FOR FOUR VOICES ...	2/6	—	—	W. T. DAVID.			
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LAY OF THE BROWN ROSARY ...	2/6	—	—	HERVE RIEL (SOL-FA, 0/8) ...	1/0	—	—
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(Ditto, SOL-FA, 0/9)	—	—	—	LOTOS-EATERS (The Choric Song) ...	2/0	—	—
MEYERBEER.				LOVE THAT CASTETH OUT FEAR ...			
L'ETOILE DU NORD (Opera)	5/0	—	7/6	MAGNIFICAT (Latin)	1/6	—	—
NINETY-FIRST PSALM (Latin)	1/0	—	—	ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0)	2/0	—	—
Ditto (English)	1/0	—	—	ODE ON THE NATIVITY	2/0	2/6	4/0
A. MOFFAT.				ODE TO MUSIC (SOL-FA, 0/6)			
BEE QUEEN (Operetta for children) (SOL-FA, 0/6)	1/0	—	—	PIED PIPER OF HAMELIN (SOL-FA, 1/0) ...	2/0	2/6	—
CHRISTMAS DREAM (for children) (SOL-FA, 0/4)	1/0	—	—	PROMETHEUS UNBOUND	3/0	—	—
B. MOLIQUE.				SONG OF DARKNESS AND LIGHT (SOL-FA, 0/9) ...			
ABRAHAM	3/0	3/6	5/0	SOUL'S RANSOM (A Psalm of the Poor) ...	2/0	—	—
J. A. MOONIE.				TE DEUM LAUDAMUS (Latin)			
KILLIECRANKIE (SOL-FA, 0/8)	1/6	—	—	TE DEUM LAUDAMUS (Coronation) ...	1/0	—	—
WOODLAND DREAM (children's voices) (SOL-FA, 0/9)	2/0	—	—	TE DEUM LAUDAMUS (English Words) ...	2/6	—	—
HAROLD MOORE.				VISION OF LIFE (SOL-FA, 1/0)			
DARKEST HOUR (SOL-FA, 0/9)	1/6	2/0	—	VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—
MOZART.				WAR AND PEACE (CHORUSES, SOL-FA, 1/6) ...			
COMMUNION SERVICE, IN B FLAT, No. 7 ...	1/6	—	—	T. M. PATTISON.			
COSI FAN TUTTE (Opera)	5/0	—	7/6	ANCIENT MARINER	1/6	—	—
DIE ZAUBERFLÖTE (Opera)	3/6	—	5/0	LAY OF THE LAST MINSTREL	1/6	—	—
DON GIOVANNI (Opera)	3/6	—	5/0	LONDON CRIES	1/0	—	—
GLORY, HONOUR, PRAISE (SOL-FA, 0/2) Third Motet	0/3	—	—	MAY DAY	1/0	—	—
HAVE MERCY, O LORD... .. Second Motet	0/3	—	—	MIRACLES OF CHRIST (SOL-FA, 0/6) ...	1/0	—	—
IL SERAGLIO (Opera)	3/6	—	5/0	A. L. PEACE.			
KING THAMOS	1/0	1/6	—	ST. JOHN THE BAPTIST (SOL-FA, 1/0) ...	2/6	—	—
LE NOZZE DI FIGARO (Opera)	3/6	—	5/0	PERGOLES!			
LITANIA DE VENERABILI ALTARIS (E♭)	1/8	2/0	3/0	STABAT MATER (Female voices) (SOL-FA, 0/6)	1/0	—	—
LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0	CIRO PINSUTI.			
MASS, IN B FLAT, No. 7	1/0	—	—	PHANTOMS—FANTASMI NELL'OMBRA ...	1/0	—	—
MASS, IN C, No. 1 (Latin and English) ...	1/0	1/6	2/6	PERCY PITT.			
MASS, IN D MINOR, No. 15	1/0	1/6	2/6	HOHENLINDEN (Male voices)	1/6	—	—
Ditto (Latin and English) (SOL-FA, 1/0) ...	1/0	1/6	2/6	JOHN POINTER.			
MASS, IN G, No. 12 (Latin)	1/0	1/6	2/6	SONG OF HAROLD HARFAGER (Male voices)	1/0	—	—
Ditto (Latin and English) (SOL-FA, 0/9) ...	1/0	1/6	2/6	(SOL-FA, 0/6)	1/0	—	—
Ditto (CHORUSES ONLY)	0/8	—	—	V. W. POPHAM.			
O GOD, WHEN THOU (SOL-FA, 0/2)... First Motet	0/3	—	—	EARLY SPRING	1/0	—	—
SPLENDENTE TE, DEUS First Motet	0/3	—	—	J. B. POWELL.			
E. MUNDELLA.				PANGE LINGUA (Sing, my tongue)			
VICTORY OF SONG (Female voices)	1/0	—	—	A. H. D. PRENDERGAST.			
E. W. NAYLOR.				SECOND ADVENT			
PAX DEI (A Song of Rest)	2/0	—	—	F. W. PRIEST.			
JOHN NAYLOR.				CENTURION'S SERVANT			
JEREMIAH	3/0	—	—	C. E. PRITCHARD.			
JOSEF NESVERA.				KUNACEPA			
DE PROFUNDIS	2/6	—	—	E. PROUT.			
STAFFORD NORTH.				DAMON AND PHINTIAS (Male voices) ...			
IN THE MORNING (SOL-FA, 0/8)	1/0	—	—	FREEDOM	1/0	—	—
E. A. NUNN.				HEReward			
MASS, IN C	2/0	—	—	HUNDRETH PSALM (SOL-FA, 0/4) ...	1/0	—	—
E. CUTHBERT NUNN.				QUEEN AIMÉE (Female voices)			
FAIRY SLIPPER (Children's Operetta) (SOL-FA, 0/8)	2/0	—	—	RED CROSS KNIGHT (SOL-FA, 2/0) ...	4/0	4/6	6/0
VIA DOLOROSA	1/6	2/0	—	PURCELL.			
A. O'LEARY.				DIDO AND ÆNEAS			
MASS OF ST. JOHN	1/6	—	—	KING ARTHUR	2/0	—	—
REV. SIR FREDK. OUSELEY.				MASQUE IN "DIOCELIAN"			
MARTYRDOM OF ST. POLYCARP	2/6	—	—	ODE ON ST. CECILIA'S DAY (Choruses, SOL-FA, 0/8)	2/0	—	—
PALESTRINA.				TE DEUM AND JUBILATE, IN D			
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	TE DEUM (Edited by J. F. Bridge) (SOL-FA, 0/6)	1/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	Ditto (Latin arrangement by R. K. Terry) ...	1/0	—	—
MISSA ASSUMPTA EST MARIA	2/6	—	—	G. RATHBONE.			
MISSA BREVIS	2/6	—	—	ORPHEUS (Power of Music) (Children's voices)	1/6	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—	(Ditto, SOL-FA, 0/6)	—	—	—
MISSA PAPÆ MARCELLI	2/0	—	—	SINGING LEAVES (Children's Voices) (SOL-FA, 0/6)	1/0	—	—
STABAT MATER	1/6	—	—	VOGELWEID THE MINNESINGER (Children's	1/0	—	—
SURGE ILLUMINARE	1/0	—	—	voices) (SOL-FA, 0/6)	1/0	—	—
H. W. PARKER.				F. J. READ.			
HORA NOVISSIMA	3/6	4/0	—	ODE	1/6	—	—
KOBOLDS	1/0	—	—	SONG OF HANNAH	1/0	—	—
LEGEND OF ST. CHRISTOPHER	5/0	—	—	J. F. H. READ.			
WANDERER'S PSALM	2/6	—	—	DEATH OF YOUNG ROMILLY	1/6	—	—

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DOUGLAS REDMAN.				H. SCHÜTZ.			
COR UNUM VIA UNA (Female voices)	1/6	—	—	PASSION OF OUR LORD	1/0	—	—
C. T. REYNOLDS.				BERTRAM LUARD-SELBY.			
CHILDHOOD OF SAMUEL (Sol-FA, 1/0)	2/0	—	—	DYING SWAN	1/0	—	—
ARTHUR RICHARDS.				FAKENHAM GHOST			
PUNCH AND JUDY (Operetta for children) (Sol-FA, 0/6)	1/6	—	—	"HELENA IN TROAS"	3/6	—	—
WAXWORK CARNIVAL (Operetta for children)	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-FA, 0/6)	1/6	—	—
(Ditto, Sol-FA, 0/8)				WAITS OF BREMEN (Children) (Sol-FA, 0/6)	1/6	—	—
J. V. ROBERTS.				H. R. SHELLEY.			
JONAH	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
PASSION	1/6	2/0	—	E. SILAS.			
R. WALKER ROBSON.				COMMUNION SERVICE, IN C			
CHRISTUS TRIUMPHATOR	3/6	—	—	MASS, IN C	1/0	—	—
J. L. ROECKEL.				HENRY SMART.			
HOURS (Operetta for children) (Sol-FA, 0/9)	2/0	—	—	BRIDE OF DUNKERRON (Sol-FA, 1/0)	2/0	2/6	4/0
LITTLE SNOW-WHITE (Operetta for children)	2/0	—	—	KING RENÉ'S DAUGHTER (Female voices)	1/6	—	—
(Ditto, Sol-FA, 0/9)				(Ditto, Sol-FA, 0/9)			
SILVER PENNY (Operetta for children) (Sol-FA, 0/9)	2/0	—	—	SING TO THE LORD	1/0	—	—
EDMUND ROGERS.				J. M. SMETON.			
FOREST FLOWER (Female voices)	1/6	—	—	ARIADNE (Sol-FA, 0/9)	2/0	—	—
ROLAND ROGERS.				CONNLA			
FLORABEL (Female voices) (Sol-FA, 1/0)	1/6	—	—	KING ARTHUR (Sol-FA, 1/0)	2/6	—	—
PRAYER AND PRAISE	4/0	—	—	ALICE MARY SMITH.			
F. ROLLASON.				ODE TO THE NORTH-EAST WIND			
STOOD THE MOURNFUL MOTHER WEeping	1/6	—	—	ODE TO THE PASSIONS	2/0	—	—
ROMBERG.				RED KING (Men's voices)			
HARMONY OF THE SPHERES	1/0	—	—	SONG OF THE LITTLE BALTUNG (Men's voices)	1/0	—	—
LAY OF THE BELL (Sol-FA, 0/8)	1/0	1/6	2/6	(Ditto, Sol-FA, 0/8)			
TE DEUM	1/0	—	—	E. M. SMYTH.			
TRANSIENT AND THE ETERNAL (Sol-FA, 0/4)	1/0	—	—	MASS, IN D	2/6	—	—
C. B. ROOTHAM.				A. SOMERVELL.			
ANDROMEDA	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4)	0/9	—	—
ROSSINI.				ELEGY			
IL BARBIERE (Opera)	3/6	—	5/0	ENCHANTED PALACE (Operetta, children's voices)	2/0	—	—
GUILAUME TELL (Opera)	5/0	—	7/6	(Ditto, Sol-FA, 0/8)			
MOSES IN EGYPT	6/0	6/6	7/6	FORSAKEN MERMAN (Sol-FA, 0/8)	1/6	—	—
STABAT MATER (Sol-FA, 1/0)	1/0	1/6	2/6	KING THRUSHBEARD (Operetta, children's voices)	2/0	—	—
Ditto (CHORUSES ONLY)	0/6	1/0	—	(Ditto, Sol-FA, 0/9)			
CHARLES B. RUTENBER.				KNAVE OF HEARTS (Operetta, children's voices)			
DIVINE LOVE	2/6	—	—	(Ditto, Sol-FA, 0/8)			
JOSEPH RYELANDT.				MASS, IN C MINOR			
DE KOMST DES HEEREN (The coming of the Lord)	8/0	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—
ED. SACHS.				ODE TO THE SEA (Sol-FA, 1/0)			
KING-CUPS	1/0	—	—	POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—
WATER LILIES	1/0	—	—	PRINCESS ZARA (Operetta, children's voices)	2/0	—	—
C. SAINTON-DOLBY.				(Ditto, Sol-FA, 0/9)			
FLORIMEL (Female voices)	2/6	—	—	SEVEN LAST WORDS	1/0	—	—
CAMILLE SAINT-SAËNS.				R. SOMERVILLE.			
HEAVENS DECLARE—CELI ENARRANT	1/6	—	—	'PRENTICE PILLAR (Opera)	2/0	—	—
THE PROMISED LAND	2/6	3/6	4/6	W. H. SPEER.			
W. H. SANGSTER.				JACKDAW OF RHEIMS			
ELYSIUM	1/0	—	—	LAY OF ST. CUTHBERT	2/0	—	—
H. W. SCHARTAU.				SPOHR.			
CHRISTMAS HOLIDAYS (Children's voices)	0/6	—	—	CALVARY	2/6	0/3	4/0
SCHUBERT.				CHRISTIAN'S PRAYER			
COMMUNION SERVICE, IN A FLAT	2/0	—	3/6	FALL OF BABYLON	1/0	1/0	2/6
Ditto, IN B FLAT	2/0	—	3/6	FROM THE DEEP I CALLED	3/0	3/6	5/0
Ditto, IN C	2/0	2/6	4/0	GOD IS MY SHEPHERD	0/6	—	—
Ditto, IN E FLAT	2/0	—	3/6	GOD, THOU ART GREAT (Sol-FA, 0/6)	0/9	—	—
Ditto, IN F	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR	1/0	—	—
Ditto, IN G	2/0	—	3/6	HYMN TO ST. CECILIA	0/8	—	—
LAZARUS (Easter)	1/6	—	—	JEHOVAH, LORD OF HOSTS	1/0	—	—
MASS, IN A FLAT	1/0	1/6	2/6	LAST JUDGMENT (Sol-FA, 1/0)	0/4	—	—
Do., IN B FLAT	1/0	1/6	2/6	Ditto (CHORUSES ONLY)	1/0	1/6	2/6
Do., IN C	1/0	1/6	2/6	MASS (for 5 solo voices and double choir)	0/6	1/0	—
Do., IN E FLAT	2/0	2/6	4/0		2/0	—	—
Do., IN F (Sol-FA, 0/9)	1/0	1/6	2/6	JOHN STAINER.			
Do., IN G	1/0	1/6	2/6	CRUCIFIXION (Sol-FA, 0/9)	1/6	2/0	—
SONG OF MIRIAM (Sol-FA, 0/6)	1/0	—	—	DAUGHTER OF JAIKUS (Sol-FA, 0/9)	1/6	2/0	—
(Ditto, Welsh Words, Sol-FA, 0/6)				ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/6	4/0
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-FA, 0/6)	1/0	—	—	C. VILLIERS STANFORD.			
SCHUMANN.				BATTLE OF THE BALTIC			
ADVENT HYMN, "IN LOWLY GUISE"	1/0	—	—	CARMEN SÆCULARE	1/6	—	—
FAUST (Ditto, Part 3 only, 2/-)	3/0	3/6	5/0	COMMUNION SERVICE, IN G	1/6	—	—
GENOVEVA (Opera)	3/6	—	5/0	EAST TO WEST	2/6	—	—
KING'S SON	1/0	—	—	EDEN (Dramatic Oratorio)	1/6	—	—
LUCK OF EDENHALL (Male voices) (Sol-FA, 1/0)	1/6	—	—	EUMENIDES (Male voices)	5/0	6/0	7/6
MANFRED	1/0	—	—	GOD IS OUR HOPE (46th Psalm)	3/0	—	—
MIGNON'S REQUIEM	1/0	—	—	MASS, IN G MAJOR	2/0	—	—
MINSTREL'S CURSE	1/6	—	—	REVENGE (Sol-FA, 0/9)	2/6	—	—
NEW YEAR'S SONG (Sol-FA, 0/6)	1/0	—	—	(Ditto, German Words, 2 Mark.)	1/6	—	—
PARADISE AND THE PARI (Sol-FA, 1/6)	2/6	3/0	4/0	VOYAGE OF MAELDUNE	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE	1/0	1/6	2/6				
REQUIEM	2/0	—	—				
SONG OF THE NIGHT	0/9	—	—				

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D. STEPHEN.				W. M. WAIT.			
LAIRD O' COCKPEN (SOL-FA, 0/6)	1/0	—	—	GOD WITH US	2/0	—	—
STEFAN STOCKER.				GOOD SAMARITAN			
SONG OF THE FATES	1/0	—	—	ST. ANDREW	2/0	—	—
SIGISMOND STOJOWSKI.				ERNEST WALKER.			
SPRING-TIME	1/0	—	—	HYMN TO DAVID	1/0	—	—
J. STORER.				ODE TO A NARRINGDALE			
MASS OF OUR LADY OF RANSOM	1/6	—	—	R. H. WALTHER.			
TOURNAMENT	1/0	—	—	PIED PIPER OF HAMELIN			
E. C. SUCH.				H. W. WAREING.			
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	COURT OF QUEEN SUMMERSGOLD (Operetta for children) (SOL-FA, 0/6)			
NARCISSUS AND ECHO (Choruses 1/0)	3/0	—	—	HO-HO OF THE GOLDEN BELT (Cantata for Children) (SOL-FA, 0/6)	1/0	—	—
ARTHUR SULLIVAN.				PRINCESS SNOWFLAKE (Operetta for children) (Ditto, SOL-FA, 0/6)			
EXHIBITION ODE	1/0	—	—	WRECK OF THE HESPERUS	1/6	—	—
GOLDEN LEGEND (SOL-FA, 2/0)	3/6	4/0	5/0	HENRY WATSON.			
KING ARTHUR, INCIDENTAL MUSIC	1/6	—	—	IN PRAISE OF THE DIVINE (Male voices)			
TE DEUM FESTIVAL (SOL-FA, 1/0)	1/0	1/6	2/6	PSALM OF THANKSGIVING			
TE DEUM (A Thanksgiving for Victory) (SOL-FA, 0/9)	1/0	—	—	WEBER.			
T. W. SURETTE.				COMMUNION SERVICE, IN E FLAT			
EVE OF ST. AGNES	2/0	—	—	DER FREISCHÜTZ (Opera)	3/6	—	5/0
W. TAYLOR.				Ditto Choruses only			
ST. JOHN THE BAPTIST	—	4/0	—	EURYANTHE (Opera)	3/6	—	5/0
A. GORING THOMAS.				IN CONSTANT ORDER			
SUN-WORSHIPPERS (SOL-FA, 0/9)	1/0	—	—	JUBILEE CANTATA	1/0	1/6	—
D. THOMAS.				MASS IN E FLAT (Latin and English)			
LLYN Y FAN (VAN LAKE) (SOL-FA, 1/6)	3/6	—	—	Ditto, IN G (Latin and English)	1/0	1/6	2/6
E. H. THORNE.				OBERON (Opera)			
BE MERCIFUL UNTO ME	1/0	—	—	PRECIOSA (Choruses only, 0/6)	1/0	—	—
G. W. TORRANCE.				THREE SEASONS			
REVELATION	5/0	—	—	S. WESLEY.			
BERTHOLD TOURS.				DIXIT DOMINUS			
FESTIVAL ODE (Female voices)	1/0	—	—	EXULTATE DEO (Sing aloud with gladness)	0/6	—	—
HOME OF TITANIA (Female voices)	1/6	—	—	IN EXITU ISRAEL (English or Latin Words)	0/4	—	—
FERRIS TOZER.				S. S. WESLEY.			
BALAAM AND BALAK	2/6	—	—	O LORD, THOU ART MY GOD			
IN THE DESERT AND IN THE GARDEN	1/6	2/0	—	FLORENCE E. WEST.			
(Ditto, SOL-FA, 1/0)				MIDSUMMER'S DAY (Operetta for children)			
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	(Ditto, SOL-FA, 0/6)			
P. TSCHAIKOWSKY.				JOHN E. WEST.			
NATURE AND LOVE (Female voices) (SOL-FA, 0/4)	1/0	—	—	LORD, I HAVE LOVED THE HABITATION OF THY HOUSE			
CHRISTOFERO TYE.				MAY-DAY REVELS (Children's voices) (SOL-FA, 0/4)			
MISSA EUGE BONE	2/0	—	—	SEED-TIME AND HARVEST (SOL-FA, 1/0)	2/0	—	—
VAN BREE.				SONG OF ZION			
ST. CECILIA'S DAY (SOL-FA, 0/9)	1/0	1/6	2/6	STORY OF BETHLEHEM (SOL-FA, 0/9)			
VERDI.				C. LEE WILLIAMS.			
ERNANI (Opera)	3/6	—	5/0	FESTIVAL HYMN (SOL-FA, 0/3)			
RIGOLETTO (Opera)	3/6	—	5/0	GETHSEMANE	2/0	4/6	—
LA TRAVIATA (Opera)	3/6	—	5/0	HARVEST SONG	1/6	—	—
IL TROVATORE (Opera)	3/6	—	5/0	LAST NIGHT AT BETHANY (SOL-FA, 1/0)			
Ditto Choruses only (SOL-FA)	1/0	—	—	A. E. WILSHIRE.			
CHARLES VINCENT.				GOD IS OUR HOPE (Psalm 46)			
LITTLE MERMAID (Female voices)	1/6	—	—	THOMAS WINGHAM.			
VILLAGE QUEEN (Female voices) (SOL-FA, 0/6)	1/6	—	—	MASS, IN D (Regina Cæli)			
A. L. VINGOE.				TE DEUM (Latin)			
MAGICIAN (Operetta for children) (SOL-FA, 0/9)	2/0	—	—	CHAS. WOOD.			
W. S. VINNING.				ODE TO THE WEST WIND			
SONG OF THE PASSION (according to St. John)	1/6	—	—	F. C. WOODS.			
T. L. VITTORIA.				GREYPORT LEGEND (1797) (Male voices)			
MISSA OQUAM GLORIOSUM (English words only)	1/6	—	—	(Ditto, SOL-FA, 0/6)			
S. P. WADDINGTON.				KING HAROLD (SOL-FA, 0/9)			
JOHN GILPIN (SOL-FA, 0/8)	2/0	—	—	OLD MAY-DAY (Female voices) (SOL-FA, 0/3)			
WHIMLAND (Operetta for children) (SOL-FA, 0/8)	2/0	—	—	E. M. WOOLLEY.			
R. WAGNER.				CAPTIVE SOUL (Female voices and Tenor Solo)			
FLYING DUTCHMAN (Opera)	3/6	—	5/0	D. YOUNG.			
Ditto Choruses only	2/0	—	—	BLESSED DAMOZEL			
Ditto Act III.	1/6	—	—				
HOLY SUPPER OF THE APOSTLES	2/0	—	—				
LOHENGRIN (Opera)	3/6	—	5/0				
Ditto Act I.	1/6	—	—				
Ditto Act III.	1/6	—	—				
Ditto Choruses only (SOL-FA)	1/0	—	—				
TANNHÆUSER (Opera)	3/6	—	5/0				
Ditto Act II.	2/0	—	—				
Ditto Act III.	1/6	—	—				
Ditto Choruses only (SOL-FA)	1/0	—	—				
TRISTAN AND ISOLDE (Opera)	3/6	—	—				

THE CATHEDRAL PRAYER BOOK

BEING THE

BOOK OF COMMON PRAYER WITH THE MUSIC NECESSARY FOR THE USE OF CHOIRS

TOGETHER WITH THE

CANTICLES AND PSALTER

POINTED FOR CHANTING

EDITED BY

SIR JOHN STAINER, M.A., Mus. Doc., OXON.

(Professor of Music in the University of Oxford)

AND

THE REV. WILLIAM RUSSELL, M.A., Mus. BAC., OXON.

(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

THE inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

The Music of the Versicles and Responses—Festal as well as Ferial—a Psalter and Canticles pointed for chanting, are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers; involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship.

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and reverent performance of the Divine Offices, the Cathedral Prayer Book has been compiled.

The Editors are fully aware that they are not the first to make an effort in this direction. But they believe that several circumstances have tended to favour their attempt, and ensure its success, which have been wanting in other instances.

This manual provides not only for the daily Morning and Evening Prayer, and the choral celebration of the Holy Communion, in all its completeness, but also for the whole of the occasional Offices contained in the Book of Common Prayer. A special feature of it, moreover, is that it includes an Appendix, in which are contained not only Tallis's Festival Responses and Litany, but a great deal of other additional and miscellaneous matter which it is conjectured will add greatly to its usefulness and value.

The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

The Music to the Order for the Administration of the Holy Communion follows the Edition of Merbecke given in "A Choir Book of the Office of Holy Communion" (Stainer), and published some years since. The Order for the Burial of the Dead has also been arranged from Merbecke by the same Editor.

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